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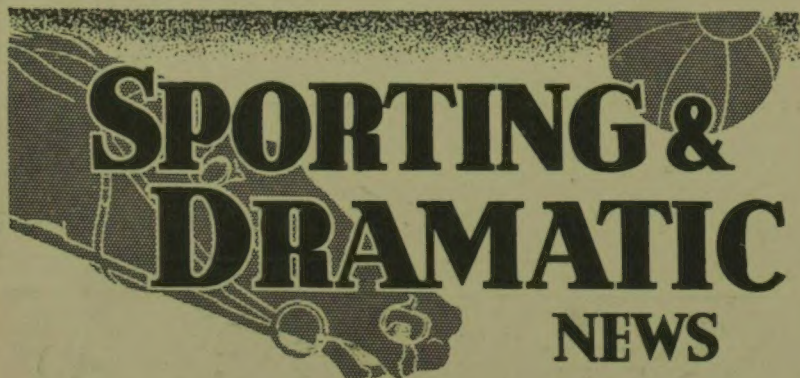
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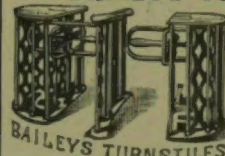
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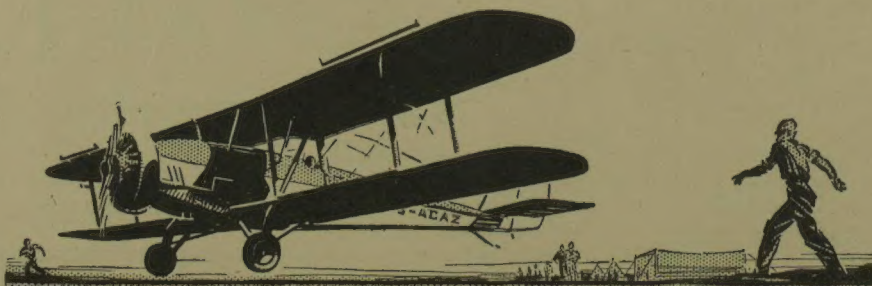
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 29, 1933.



**THE SUMMIT OF EVEREST. PHOTOGRAPHED FOR THE FIRST TIME FROM AN AEROPLANE FLYING ABOVE IT: THE TOP OF THE WORLD'S HIGHEST MOUNTAIN (CENTRE FOREGROUND)—AND ITS "CLIMBER'S WAY."**

In this number we illustrate the most amazing feat ever accomplished in aviation and aerial photography—the first flight over the summit of Everest, the highest mountain in the world. As noted in our issue of April 8, this crowning triumph of British aeronautics was achieved on April 3 by the two biplanes of the Houston Everest Expedition—the Houston-Westland piloted by Lord Clydesdale, with Colonel L. V. S. Blacker as observer, and the Westland-Wallace piloted by Flight-Lieut. D. F. MacIntyre, whose observer was Mr. S. R. Bonnett, of the Gaumont-British Film Corporation. Each machine was fitted with a Bristol Pegasus S III. radial engine.

Both aeroplanes cleared the crest, and spent some fifteen minutes flying near it. We now reproduce (above and on eight other pages) the best of the actual photographs taken, at heights of  $6\frac{1}{2}$  miles or more. In the above photograph the aeroplane from which it was taken is partly visible on the right. The full description reads: "Summit of Everest looking along climber's way in centre. Lhotse left centre. Plume blowing eastwards. Note bareness of summit, also appearance of mountain in background, showing that the photograph was taken steeply downwards." It was somewhere on the "climber's way" that Mallory and Irvine perished in 1924.

PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES." (SEE ALSO PAGES 607-614.)





By G. K. CHESTERTON.

WE talk of people living in the past; and it is commonly applied to old people or old-fashioned people. But, in fact, we all live in the past, because there is nothing else to live in. To live in the present is like proposing to sit on a pin. It is too minute, it is too slight a support, it is too uncomfortable a posture, and it is of necessity followed immediately by totally different experiences, analagous to those of jumping up with a yell. To live in the future is a contradiction in terms. The future is dead; in the perfectly definite sense that it is not alive. It has no nature, no form, no feature, no vaguest character of any kind except what we choose to project upon it from the past. People talk about the dead past; but the past is not in the least dead, in the sense in which the future is dead. The past can move and excite us, the past can be loved and hated, the past consists largely of lives that can be considered in their completion; that is, literally in the fullness of life. But nobody knows anything about any living thing in the future, except what he chooses to make up, by his own imagination, out of what he regrets in the past or what he desires in the present. Any one of the Utopias, or visions of the future, such as were written by Wells or William Morris or Bellamy or any number of others, is simply a patchwork of the past. It can be taken to pieces, and analysed into its component parts in the memories of mankind; a scientific appliance taken from the nineteenth century; a type of craftsmanship taken from the fourteenth century; a sort of diet taken from the Orientals; a sort of drapery taken from the Greeks. The real disadvantage of this sort of Futurism is that it is much too much disposed to dig in the past; to dig anywhere so long as it is in the past; but, above all, to dig in the most remote past. Thus the Communists tell us that Communism prevailed in some prehistoric period, and many Pacifists support their ideal by a theory that war was a late and artificial addition to the early history of man. Where there is, perhaps, a real need of correction is in correcting this. It is in bringing back these wandering antiquaries from the remote past to the recent past. The most dangerous gap in general knowledge is the gap in the minds of most men about what happened to their own fathers. They often know rather more about what happened to their grandfathers, and much more about what happened to their great-grandfathers.

Let me, like a good patriot, begin by criticising the defects of my own country. Nobody understands England to-day, and nobody will understand England to-morrow, least of all the Englishman, if he does not realise that a thousand things in his whole mind and make-up refer back to a fairly recent fact; that he was in the nineteenth century the richest man in the world; we might even say the only rich man in the world. It was not only prosperity, but this isolation in prosperity, that made him insular. For it is not islands that make us insular. Nobody ever said that the old Greek islands were particularly insular. The materialistic attempt to explain man by material conditions is always wrong. It was this peculiar prosperity of the Englishman in an exhausted Europe, after Waterloo (or, rather, the philosophy producing and pursuing it), that produced endless eccentricities that still remain.

In that very Victorian novel, "The Woman in White," that very Victorian villain, Sir Percival

Glyde, says to the Italian villain: "You foreigners are all alike." He said it to Count Fosco, who was not at all like most other foreigners, let us hope, and, in any case, was an Italian, and therefore utterly different from a Russian or a Spaniard. But what Sir Percival meant, in the language of his time, was that all foreign Counts were beggarly foreign Counts. Count Fosco, he felt, would have been quite as beggarly if he had been a Spanish Count or a Russian Count. Now, no other nation in Europe had that queer and sweeping generalisation. There were any number of Jingo and Imperialist and exaggerated patriots in all the countries of Europe. But no French *chauvinist* thought that a Prussian was pretty much the same sort of person as a Portuguese. No Russian Imperial statesman thought the Poles were the same

Now, it is the same in another way with the Germans, or, rather, especially with the Prussians. Only I will mingle my confessions with this last patriotic boast; that I do think that the English, however muddle-headed, have more common sense. About the time, or a little after the time, of the great English prosperity came the brief and brilliant period of Prussian victory. At Sadowa, the Prussian sabre suddenly knocked the sceptre out of the hand of the Holy Roman Emperor. Hardly anybody realises the importance of that stroke, so wholly do we live in our own time and so little in our fathers' time. The effect was enormous; more enormous than the earthquake of 1870 in France. For it has, in fact, transferred the sceptre and everything else from the old German Emperors on the Danube to the new German Emperors on the Spree. It is proved in the very fact that when we said "The Kaiser," we did not mean the old historic Kaiser; that when we say "Germany," we do not mean what men from the twelfth to the eighteenth century meant by the Empire of the Germans. Then followed the more sensational capture of Paris and violent acquisition of two unquestionably French Provinces. Now, the Germans have been living ever since on that brief triumphant period, more fully and blindly than we are living on our brief prosperous period. They are a race naturally mythological and living in the clouds, as one of their own greatest poets very truly said. The crash of the economic depression has come to us; and we at least have begun to suspect dimly that we are not quite so rich as we were. But the crash of the Great War, and the defeat, came to them; and they simply could not believe it. For a time they were stunned; which was called the interlude of enlightened government. But they had always been told that they were invincible, and, sooner or later, at some date long enough after the defeat, they were due to begin boasting again that they are invincible.

That is the meaning of Hitler and the whole hysteria of to-day. Mythology has returned; the clouds are rolling over the landscape, shutting out the broad daylight of fact; and Germans are wandering about saying they will dethrone Christ and set up Odin and Thor. But we cannot understand it by looking only at the last ten years of peace, or even at the original five years of war. The meaning of it, like the meaning of the insular placidity even of the most bewildered Englishman, is hidden in those previous years which are often forgotten, between the end of history and the beginning of journalism.

We must realise how strongly the German believed, as in Luther's hymn, that he was in an impregnable fortress; just as the Englishman once believed that he was in an unbreakable Bank. But, as I say, when all is fairly considered, and that without insular prejudices, I do think that the English come out the better of the two. We are beginning to let it dawn on us, in a dazed way, that we are not in a position to patronise the whole world in the matter of money, and we shall put up with our poverty in as many a manner as we may. But at least we do not all go mad and rush out into the streets screaming that we are all millionaires; we do not recognise the general ruin by shouting that all our own pockets are stuffed with pearls and diamonds; we do not tell an astounded world that we are still as rich as we were when Consols were at their highest. And that would be the commercial parallel to the madness of Mr. Hitler.



THE PILOTS WHO MADE THE HISTORIC FLIGHT OVER THE SUMMIT OF EVEREST AND OBSERVERS WHO TOOK HISTORIC PHOTOGRAPHS: HEROES OF THE GREAT ADVENTURE GREETED BY THEIR LEADER ON THEIR RETURN—A GROUP TAKEN IMMEDIATELY AFTER THE AEROPLANES HAD LANDED AT THE EXPEDITION'S BASE.

This photograph was taken immediately after the two aeroplanes had landed on the Lalbalu aerodrome, near the expedition's base at Purnea, on their return from the triumphant first flight over the summit of Everest on April 3. Standing (from left to right) are Colonel P. T. Etherton (organiser, and well-known explorer), Lord Clydesdale (pilot of the Houston-Westland machine), Air-Commodore P. F. M. Fellowes (leader of the expedition), Flight-Lieut. D. F. MacIntyre (pilot of the Westland-Wallace), and his observer, Mr. S. R. Bonnett, of the Gaumont-British Film Corporation. Seated in the cockpit of the Houston-Westland machine (in the background) is Col. L. V. Stewart Blacker, who accompanied Lord Clydesdale as observer. Mr. Bonnett, it will be recalled, accidentally broke his oxygen tube during the flight, causing faintness and violent pain, but managed to put it right in time and carried on bravely with his photographic work. The flight from the Lalbalu aerodrome to Everest and back (about 320 miles in all) took exactly three hours. Both aeroplanes were fitted with a Bristol Pegasus S.III. engine. The project of surveying Everest from the air was initiated by Colonel Blacker and Colonel Etherton, and was made possible (as we note elsewhere) by the generosity of Lady Houston.

Photograph by the Houston—Mt. Everest Flight. World Copyright by "The Times."

as the Germans, however much he might be oppressing one or plotting against the other. No Austrian thought the English must be like the Turks, merely because they were not like the Austrians. That peculiar sort of sweeping view of "foreigners" was peculiar to the English mind, and it has not entirely vanished from the English subconscious mind. It was rooted in the mood which first tolerated, and then worshipped, the towering fortunes made by the great Whig nobles, overtopping the Crown itself; as in the celebrated phrase of Queen Victoria herself, who said to one of them: "I come from my house to your palace." It was perfectly true that, compared to those Dukes at that period, almost every foreign Count was a beggarly Count. Only some of us happen to hold a philosophy by which being a beggar might be even better than being a Count.



# The Royal Academy, 1933: Royal Portraits — British and Belgian.

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"H.R.H. THE PRINCE GEORGE, K.G."—BY SIMON ELWES.



"HIS MAJESTY THE KING OF THE BELGIANS."—BY RICHARD JACK, R.A.



"H.R.H. THE DUCHESS OF YORK."—BY JAMES QUINN.



"H.R.H. THE PRINCE OF WALES, CHANCELLOR OF THE UNIVERSITY OF CAPE TOWN."—BY JOHN WHEATLEY.

With regard to the portrait of the Prince of Wales as Chancellor of the University of Cape Town, it is well to recall that his Royal Highness laid the University's foundation-stone on May, 1, 1925, and became Chancellor. The foundation date of the University is April 2, 1918; and, pending the erection of the buildings designed

to house it, it carried on in the former Cape University buildings, facing the Botanical Gardens. It is now on the site on the Groote Schuur Estate which was chosen by Cecil Rhodes and subsequently set aside for the purpose by the Union Parliament. The above portrait of the Prince is to hang on its walls.



# The Royal Academy, 1933: Occasions Religious, Royal, and Sporting.



"THE 'SKYLARK,'  
BRIGHTON."—BY  
CHARLES CUNDALL.

THE full title of Sir John Lavery's picture is: "The Master, H.R.H. the Prince of Wales, Receiving from the Lord Mayor Letters Patent Under the Mayoralty Seal Granting Livery to the Honourable Company of Master Mariners, Mansion House, London, November 2, 1932;" and there is added the note: "Presented by Lord Wakefield of Hythe to the Honourable Company of Master Mariners. (Sir Burton Chadwick, Founder and First Deputy Master.)" The Lord Mayor in office was Sir Maurice Jenks.—The Thanksgiving Service for the preservation of St. Paul's marked the reopening of the Cathedral after the piers that support the dome had been strengthened and the work of reparation finished. The Lord Mayor (Sir William Waterlow) is seen carrying the City Sword. On the King's right is the Bishop of London. On the Queen's right is Dean Inge.



"PILGRIMAGE AT MIDSUMMER DAWN, OLD CASTILE."—BY W. RUSSELL FLINT, R.A.



"H.R.H. THE PRINCE OF WALES RECEIVING FROM THE LORD MAYOR LETTERS PATENT GRANTING LIVERY TO THE HONOURABLE COMPANY OF MASTER MARINERS, MANSION HOUSE, LONDON, NOVEMBER 2, 1932."—BY SIR JOHN LAVERY, R.A.



"THE PARADE OF THE DOGS AT WEMBLEY."—BY ALGERNON TALMAGE, R.A.



"THE REOPENING OF ST. PAUL'S CATHEDRAL BY THEIR MAJESTIES THE KING AND QUEEN."—A CEREMONY ON JUNE 25, 1930, WHEN THERE WAS A THANKSGIVING SERVICE FOR THE PRESERVATION OF THE BUILDING.—BY MARGARET LINDSAY WILLIAMS.



# The Royal Academy, 1933: The Aristocratic and the Agricultural.

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"INTERIOR": VIOLET, DUCHESS OF RUTLAND, IN HER DRAWING-ROOM AT 34, CHAPEL STREET, S.W.1—BY MARJORIE WATHERSTON.



"THE FIELD BYRE."—BY J. BATEMAN.

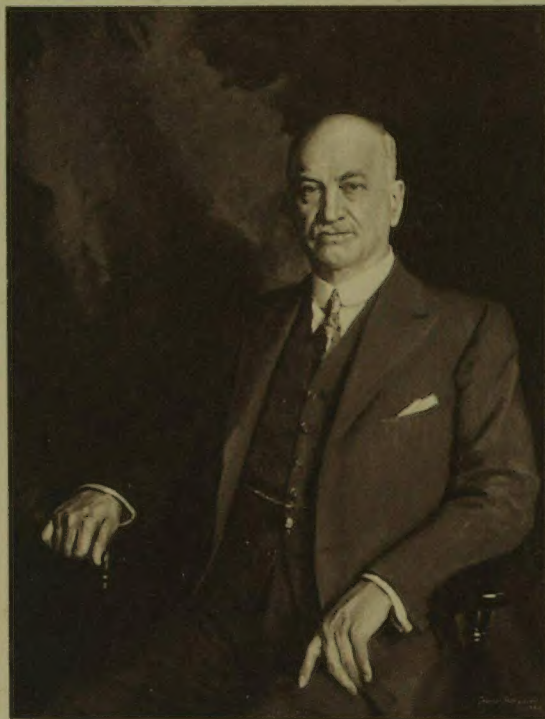


# The Royal Academy, 1933: Notable Portraits of Distinguished Men.

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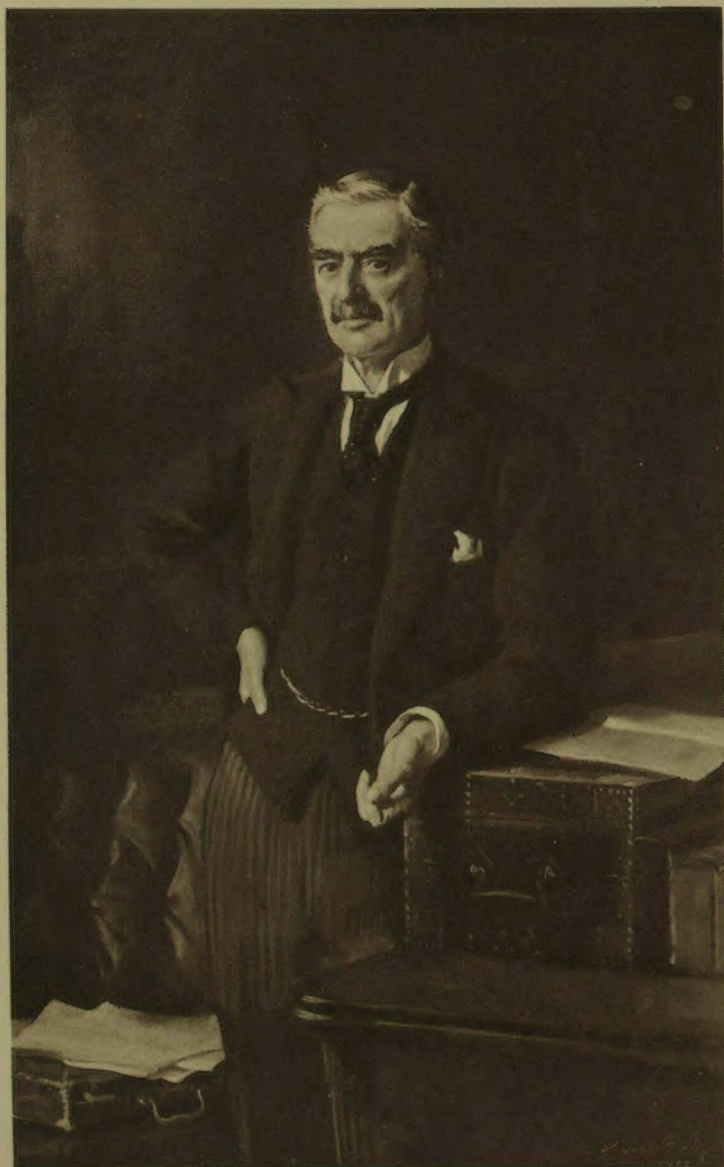
"THE EARL OF AIRLIE."—  
BY SIMON ELWES.



"SIR HERBERT AUSTIN,  
K.B.E." (PRESENTATION  
PORTRAIT).—BY GEORGE  
HARCOURT, R.A.



"CEDRIC HARDWICKE, ESQ."—BY HAROLD KNIGHT,  
A.R.A.



"THE RT. HON. NEVILLE CHAMBERLAIN, P.C., M.P."—BY OSWALD BIRLEY.



"DELIUS."—BY H. JAMES GUNN.

The eleventh Earl of Airlie was born in July 1893 and succeeded his father in 1900. He served in the Great War, 1914-19, and won the M.C. In 1917 he married Lady Alexandra Coke, daughter of the third Earl of Leicester. He is a Representative Peer for Scotland.—Sir Herbert Austin is head of the famous Austin Motor Company. During the war he reached the rank of Lieut.-Colonel. He was M.P. (U.) for Kings Norton, Birmingham, 1919-24.—Mr. Cedric Hardwicke, the distinguished actor, served in France from 1915 until 1922. His notable parts have been many—in George

Bernard Shaw's "Back to Methuselah"; Churdles Ash in "The Farmer's Wife"; King Magnus in "The Apple-Cart"; Edward Moulton-Barrett in "The Barretts of Wimpole Street"; and so on.—The name of Mr. Neville Chamberlain, Chancellor of the Exchequer, is on everyone's lips at the moment, thanks to the Budget Speech.—Of Mr. Frederick Delius, it seems superfluous to point out that he is the great musical composer, and that his works have won him international fame. He was created a Companion of Honour in 1929. For some years he has been blind.



# The Royal Academy, 1933: Portraits Political and Theatrical.

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"BERTRAM THOMAS."—BY WALTER W. RUSSELL, C.V.O., R.A.



"JAMES MAXTON, ESQ., M.P."—BY SIR JOHN LAVERY, R.A.



"GEORGE BERNARD SHAW, ESQ."—BY DAME LAURA KNIGHT, D.B.E., A.R.A.



"MISS JESSICA TANDY AS MANUELA IN 'CHILDREN IN UNIFORM.'"—  
BY A. EGERTON COOPER.

Mr. Bertram Thomas, it will be recalled, made a most interesting crossing of the Rub' al Khali, or Great Southern Desert of Arabia, and was awarded the Founders' Medal of the Royal Geographical Society and the Burton Memorial Medal of the Royal Asiatic Society. He served during the Great War; then was, in turn,

Assistant Political Officer, Mesopotamia, Assistant British Representative, Trans-Jordan, and Wazir and Finance Minister, Muscat and Oman.—Mr. James Maxton, the Labour leader, is familiar to all who follow politics.—"G.B.S." can always speak for himself.—Miss Tandy won immediate success in "Children in Uniform."



The Royal Academy, 1933: Modern Life and a Modernised Miracle.

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"LONDON—EVENING."—BY MARY ADSHEAD.



"THE MARRIAGE FEAST AT CANA."—BY HARRY MORLEY.



"READING THE WILL."—BY F. W. ELWELL, A.R.A.

Following a method adopted rather frequently of late years, both by painters and by designers for the stage, Mr. Harry Morley has introduced modern clothes into a scene of other days—in this case, that far-off day on which Christ turned water into wine at the marriage in Cana. "... When the ruler of the feast had tasted the water that was made wine, and knew not whence

it was, (but the servants which drew the water knew,) the governor of the feast called the bridegroom, And saith unto him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse: but thou hast kept the good wine until now. This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory."



# OLDEST MESOPOTAMIA.

BEING AN APPRECIATION OF  
**"TELL HALAF": By DR. BARON MAX VON OPPENHEIM.\***

(PUBLISHED BY PUTNAM.)

IN *The Illustrated London News* of last week there were published a number of photographs of the important archaeological discoveries at Tell Halaf, in Upper Mesopotamia. We are now able to commend to our readers the full story of the investigations, as related by Baron Max von Oppenheim in the volume under review.

It is a story not only of scientific learning and enthusiasm, but of the most exemplary patience. Baron von Oppenheim first realised the possibilities of Tell Halaf in 1899, when he was a member of the German Diplomatic Corps in Turkey. He determined to pursue his inquiries at the earliest opportunity—which, however, did not occur until 1911. In that year an expedition was organised and excavations were continued until 1913. The task was beset by all kinds of difficulties, as was bound to happen in a country so politically unsettled and so formidable in itself; but Baron von Oppenheim's intimate knowledge of the Beduins and of Oriental methods triumphed over all obstacles. The plans which had been made for 1914 were frustrated by the war, and it was not until 1927 that the work could be resumed. A second post-war expedition in 1929 carried the undertaking so far towards completion that this indomitable archaeologist is now able to give us the very substantial results that are summarised in the present volume.

Here, then, is the reward of more than thirty years of patience and determination; and it is by no means the whole of Baron von Oppenheim's contribution. His work is assured of perpetuation by the Institute of Oriental Research which bears his name, and he himself is "already filled with joy at the hope of shortly going back once more to the desert, and the Beduins I have come to love, of making new journeys of exploration and of personally carrying through many more seasons of steady excavation." Archaeology is not this scholar's only interest, and he further promises us a work in several volumes on "the Beduins and other nomadic tribes of Northern Arabia, Syria and Mesopotamia: on their tribal divisions and their importance (with statistics), and on their history, their genealogies and their habits of life."

Tell Halaf lies in Upper Mesopotamia about a hundred miles north-east of Aleppo, in that

supplied by Baron von Oppenheim opens up a new chapter for the Orientalist. Ethnologists have long suspected, from evidence in West Persia (Elam), Mesopotamia, Syria, and Asia Minor, the existence of a "characteristic racial type, into which the big, broad nose enters," and which has been known as the "Hither Asiatic." It is probable that these "Hither Asiatics," or Subaræans (as the Germans have called them), were the aboriginal population of Subartu at the "Painted Pottery" period, which Baron von Oppenheim places in the fourth millennium B.C., and it may be that Tell Halaf was their capital, or at all events a very important city of their country. Baron

have lasted in Subartu for two thousand years; but it is probable that the original Tell Halaf fell before the invasions of those Indo-European Hittites or Mitanni, who as early as 2000 B.C. penetrated through Asia Minor into Mesopotamia and as far as Syria and Palestine. If they destroyed Tell Halaf, they did not rebuild it, but seem to have established their capital on the site of the present Fekheria. The Mitanni empire lasted perhaps 700 years, but in the twelfth century B.C. a new power appeared in the Khabur headwaters region—the Aramaeans. They returned to the old, ruined Tell Halaf for their capital, and it is a powerful Aramaic King, Kapara, son of Hadianu,

who figures chiefly in some of the most interesting finds which Baron von Oppenheim's expedition has brought to light. Enough has been unearthed to make it possible to reconstruct Kapara's great temple-palace. "On the terrace before the main front sacrifices were made to the gods. In the middle hall the king probably transacted his administrative business. Here we found a low bronze vehicle, which was perhaps a movable hearth or had a religious use. This great building thus served at the same time both as temple and as the king's government palace. It is a so-called *hilani*, an architectural form belonging to the Subaraic culture, and which has been found especially in Senjirli and Karkemish. The characteristic of the *hilani* lies in two broad rooms one behind the other and linked by a gateway, of which the first is entered from the open space in front through a remarkably large gateway. . . . Nowhere is the gateway in the front façade of the *hilani* designed on so monumental a scale as on Tell Halaf. The *hilanis* which till now we have known of from the Subaraic culture belong to the tenth and ninth centuries, and thus are all later than the Kapara building, which is from the twelfth century."

The power of the Kapara dynasty was not destined to last long, for about 1100 B.C. it fell before the mighty Assyrian conqueror, Tiglat-Pileser I. He destroyed Kapara's splendid city and its buildings, and erected new ones of his own; many remains of them, including a great temple, have been laid bare, together with a large number of Assyrian sarcophagi. Under the Assyrians Tell Halaf appears to have become the capital of the province of Guzana. The Assyrian dominion lasted for some five hundred years, when it succumbed before the combined forces of the Medes and the new Babylonian kingdom. Northern Mesopotamia became part of the great empire of Cyrus, and the Khabur headwaters area ceased to possess any special historical importance until later Roman times, when it was probably the site of a considerable settlement. The Arab régime dates from the seventh century A.D., when the armies of Islam under the Khalif Omar, the second successor of the Prophet, overran Mesopotamia. Finally, in the thirteenth century A.D., the scene of so many principalities and powers was laid waste by the Tartars, and has ever since remained a semi-wilderness without any fixed settlements.

Lo! all the pomp of yesterday  
 Is one with Nineveh and Tyre.

The very numerous pieces which have been recovered



THE SCENE OF BARON VON OPPENHEIM'S GREAT DISCOVERIES (ILLUSTRATED IN OUR LAST ISSUE): TELL HALAF AND THE RIVER KHABUR.

"Next day, 19 Nov. 1899, they brought me to Tell Halaf. Only the evening before, when we had crossed the Khabur by a ford higher up on our way to Ras el Ain, we had ridden by this hill without any inkling whatever. I could now have the first digging carried out by Chechens and Beduins. . . . Surprises quite undreamt of fell to my lot; it was a turning-point in my life."

Illustrations reproduced from "Tell Halaf," By Dr. Baron Max von Oppenheim. By Courtesy of the Publishers, Messrs. G. P. Putnam's Sons, and Messrs. F. A. Brockhaus, Leipzig, publishers of the original German edition.

von Oppenheim thus sums up the results of his researches: "In the old Nearer East there was, besides the cultures of Egypt and Babylon, a third great and independent culture—the Subaraic; and this Subaraic culture can be found as early as the fourth millennium B.C. Hitherto it has been customary to call the products of the art belonging to this culture 'Hittite.' This must be changed, for the Indo-

province of Guzana. The Assyrian dominion lasted for some five hundred years, when it succumbed before the combined forces of the Medes and the new Babylonian kingdom. Northern Mesopotamia became part of the great empire of Cyrus, and the Khabur headwaters area ceased to possess any special historical importance until later Roman times, when it was probably the site of a considerable settlement. The Arab régime dates from the seventh century A.D., when the armies of Islam under the Khalif Omar, the second successor of the Prophet, overran Mesopotamia. Finally, in the thirteenth century A.D., the scene of so many principalities and powers was laid waste by the Tartars, and has ever since remained a semi-wilderness without any fixed settlements.

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THE NORTH SIDE OF THE TEMPLE-PALACE DISCOVERED AT TELL HALAF: A RECONSTRUCTION DRAWING.

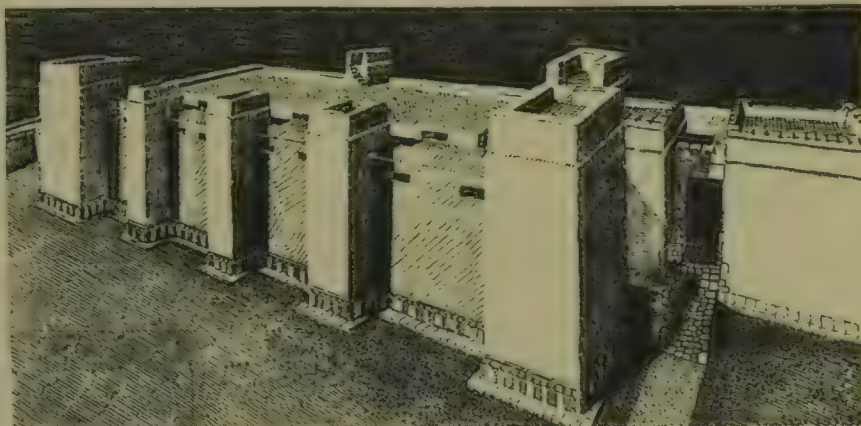
As noted in our last number, where we illustrated remarkable sculptures found at Tell Halaf, on the border of Upper Mesopotamia, the temple-palace discovered there was built, apparently, by an Aramaic prince, about 2000 B.C. "On the terrace before the main front," writes Baron von Oppenheim, "sacrifices were made to the gods. In the middle hall the king probably transacted his administrative business. This great building thus served at the same time both as temple and as the king's government palace."

Khabur headwaters region which teems with history and pre-history. In ancient times it was a place of importance in one of the four main divisions of the "world." According to astrological soothsaying texts, which for the most part have been preserved in the clay tablet library of the Assyrian King Assurbanipal (668—626 B.C.), but which go back to very old Babylonian originals, the world was divided into four great lands: Amurru in the West, a vast tract lying between the Mediterranean and Babylon; Elam (Western Persia) in the East; the comparatively small, but immensely important, region of Akkad or Sumer in the South (more correctly, the South-East); and the huge area of Subartu in the North. Tell Halaf was in Subartu, and we shall see that its most ancient relics throw a new and important light on the earliest culture of that region.

Five distinct layers have been exposed, easily recognisable by the archaeologist as belonging to sharply defined cultures. Above the earliest or "Painted Pottery" stratum lie Aramaic remains; above that, an Assyrian stratum; then a Græco-Roman layer, and finally the comparatively modern Arab remains. The first and most interesting question is, what society is represented by the earliest or "Painted Pottery" layer? The answer

Germanic 'Hittites' did not come into Hither Asia earlier than about 2000 B.C. These Hittites on their side took over the aboriginal Subaraic culture with its divinities and its art. . . . As we go from the border-districts of Subartu-land in Asia Minor and Western Syria the witnesses to the Subaraic culture and art become more and more frequent the nearer we are to Upper Mesopotamia. Here it is that for a long time past their centre, the place of their birth, has been sought. In the Khabur headwaters region so favoured by nature, on Tell Halaf and in its neighbourhood, I have found it. Here lies the oldest and richest archaeological site in the great land of Subartu. Here must once have been its capital or the capital of one of its largest and most important divisions."

In the thousands of years which followed the Subaraic régime, Tell Halaf had an eventful history and suffered many vicissitudes. The autochthonous civilisation may



THE SOUTH SIDE OF THE TEMPLE-PALACE AT TELL HALAF, WITH FIVE MASSIVE BUTTRESSES: A RECONSTRUCTION DRAWING.

"The temple-palace stood high above the town on a sub-structure that was supported on the south by five massive buttresses. At the foot both of the south front and of the south part of the east and the west front of this sub-structure, there was a line of small upright relief slabs. The walls of Kapara's temple-palace stood on the remains of the old building."

by the excavations are of the greatest variety and importance, and range from gigantic statuary to an abundance of implements and personal objects. Particular importance will be attached to the veiled sphinx—the oldest veiled statue in the world—and the great throned goddess, which Baron von Oppenheim describes as "one of the great events of my excavations and one of my greatest joys as a discoverer."

C. K. A.

\* "Tell Halaf: A New Culture in Oldest Mesopotamia." By Dr. Baron Max von Oppenheim. Translated by Gerald Wheeler. With Maps, Text Figures, and Sixty-eight Plates in Colour and Half Tone. (G. P. Putnam's Sons; 21s. net.)

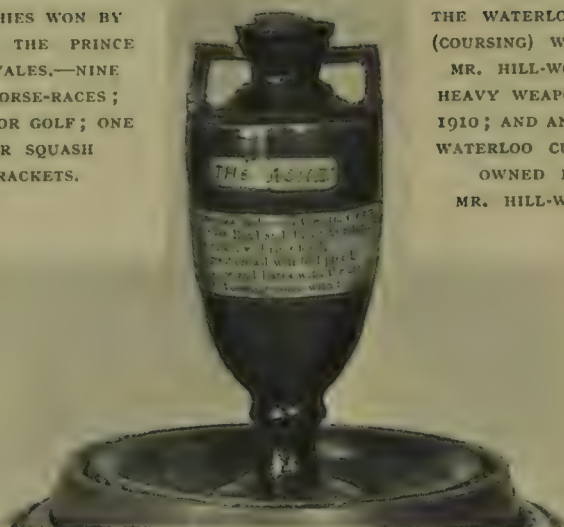


# THE FIRST EXHIBITION OF ITS KIND: SPORTING TROPHIES ON SHOW.



THE WESTCHESTER CUP—FOR COMPETITION BETWEEN U.S.A. POLO ASSOCIATION AND HURLINGHAM CLUB TEAMS. (FIRST PLAYED FOR IN 1886).

TROPHIES WON BY H.R.H. THE PRINCE OF WALES.—NINE IN HORSE-RACES; TWO FOR GOLF; ONE FOR SQUASH RACKETS.



THE ASHES: THE URN AND ASHES ("OF ENGLISH CRICKET") FOR WHICH, THEORETICALLY, THE ENGLAND AND AUSTRALIA TEST MATCHES ARE PLAYED.

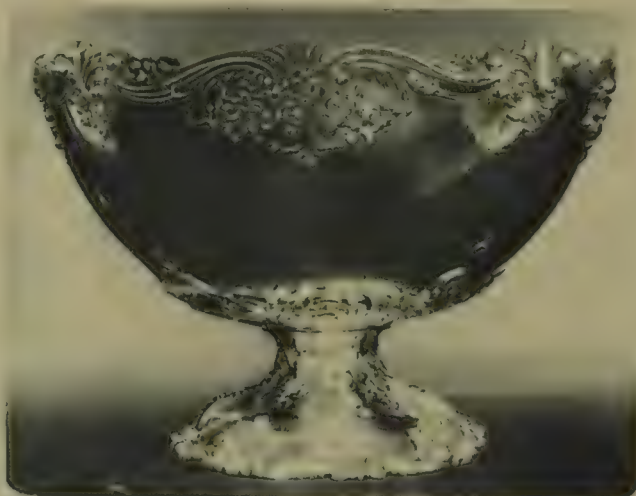
THE WATERLOO CUP (COURSING) WON BY MR. HILL-WOOD'S HEAVY WEAPON IN 1910; AND ANOTHER WATERLOO CUP (R.) OWNED BY MR. HILL-WOOD.



A BOXING BELT PRESENTED TO THE HEAVY-WEIGHT JACK SCALES, IN 1902; AND A 437-OUNCE SILVER SHIELD. (GOODWOOD; 1859.)



THE HELIGOLAND CUP (YACHT-RACING; JUNE 18, 1904): A TROPHY WITH KING EDWARD ON ONE SIDE AND THE EX-KAISER ON THE OTHER.



THE DAVIS CUP (LAWN TENNIS).—FIRST PRESENTED BY MR. DWIGHT DAVIS IN 1900; FORMERLY FOR U.S.A. V. BRITISH ISLES; NOW OPEN TO ALL COUNTRIES. (HELD BY FRANCE.)



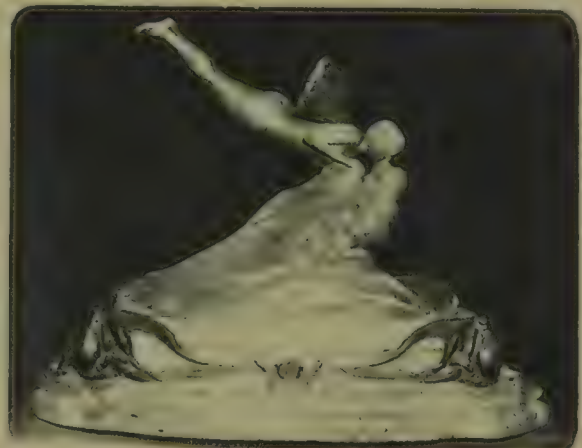
THE CALCUTTA CUP.—GIVEN TO THE RUGBY FOOTBALL UNION IN 1878; COMPETED FOR ANNUALLY BY ENGLAND AND SCOTLAND.



THE DUKE OF YORK'S INTERNATIONAL TROPHY FOR MOTOR-BOATS.—INAUGURATED IN 1924; FIRST SCHEDULED FOR 12-LITRE ENGINES, THEN FOR 3-LITRE.



THE RANELAGH LADIES' INTERNATIONAL GOLF CUP (1901).—COMPETED FOR BY TEAMS REPRESENTING ENGLAND, SCOTLAND, IRELAND, AND WALES.



THE SCHNEIDER TROPHY.—PRESENTED IN 1913. HAVING BEEN WON THREE TIMES IN SUCCESSION BY GREAT BRITAIN, IS PROPERTY OF THE ROYAL AERO CLUB.

No sportsman or sportswoman, no sporting son or daughter, should miss the National Sporting Trophies Exhibition, in aid of the Dockland Settlements, which opened at Shell-Mex House, in the Strand, on April 24, and will remain open until May 6, including Sunday, April 30. Our page gives a slight idea of the interesting things to be seen; and it should be noted that there are nearly 1400 exhibits. We add a point as to "The Ashes," which recall the old "Sporting

Times" epitaph after Australia had beaten England in 1882—"In Affectionate Remembrance of English Cricket, Which died at the Oval on 29th August, 1882... N.B. The body will be cremated and the ashes taken to Australia." Then began the attempts to recover The Ashes. Urn and Ashes were supplied by some cricket-loving Melbourne ladies, who presented them to England's Captain, the Hon. Ivo Bligh, afterwards Lord Darnley. He bequeathed them to the M.C.C.



# NEWS OF THE WEEK: THE MOSCOW TRIAL; THE VICTORIA MISHAP.



BRITISH AND RUSSIAN ACCUSED LISTENING TO THEIR SENTENCES IN THE MOSCOW COURT: (CENTRE FOREGROUND—LEFT TO RIGHT) MR. WILLIAM MACDONALD (TWO YEARS' IMPRISONMENT); M. ZORIN (EIGHT YEARS); AND MME. KUTUSOVA (EIGHTEEN MONTHS)—(BACKGROUND) MR. CHARLES NORDWALL (EXPULSION).



AT THE POLISH FRONTIER DURING THE JOURNEY HOME FROM MOSCOW AFTER THE TRIAL: (L. TO R.) MR. ROBERT TURNER, SOLICITOR; MR. CUSHNY; MR. AND MRS. NORDWALL, MR. GREGORY, AND MR. MONKHOUSE, AT STOLPCE STATION.

The Moscow trial, of which earlier stages were illustrated in our last issue, ended on April 19. It may be recalled that six British engineers and eleven Russians, employees of the Metropolitan-Vickers Company, were accused of counter-revolutionary activities, bribery, espionage, and sabotage. The sentences on the British engineers were as follows: Mr. Leslie C. Thornton, 3 years' imprisonment; Mr. William Macdonald, 2 years; Mr. Allan Monkhouse (the company's chief engineer



THE JUDGE PRONOUNCING SENTENCE ON ACCUSED BRITISH ENGINEERS AND ELEVEN RUSSIAN PRISONERS: VASSILI ULRICH, PRESIDENT OF THE COURT AT MOSCOW, READING THE DECISIONS.



THE WELCOME OF BRITISH ENGINEERS FROM MOSCOW AT LIVERPOOL STREET: MR. MONKHOUSE (CENTRE, AT A MICROPHONE) AND (TO RIGHT OF HIM) MR. AND MRS. NORDWALL, SIR FELIX POLE, AND MR. ROBERT TURNER.

in Russia), Mr. Charles Nordwall, and Mr. John Cushny, expulsion. Mr. A. W. Gregory was acquitted. The three expelled engineers, with Mr. Gregory and Mrs. Nordwall, who is Russian, reached the Polish frontier at Stolpce on April 21. They arrived in London on April 23 and received a great welcome at Liverpool Street, where they were met by Sir Felix Pole, Chairman of Metropolitan-Vickers. Mr. Thornton and Mr. Macdonald were removed to the Sokolniki gaol.



A COLLISION WITH BUFFERS AT VICTORIA STATION: THE DAMAGED BUFFER-STOPS (CENTRE BACKGROUND) OF PLATFORM 14, AND THE END OF THE ELECTRIC TRAIN THAT RAN INTO THEM.

An unusual scene of excitement took place at Victoria Station on April 25, when an accident occurred of which the following official account was issued by the Southern Railway: "The 7.40 a.m. electric train from Brighton to Victoria ran into the buffer-stops on No. 14 platform. Approximately 40 to 50 people were injured, one man seriously. He was taken to St. George's Hospital, where a number of walking cases were also treated. Damage was caused to the buffer-



REMOVING AN INJURED MAN TO AN AMBULANCE FOR CONVEYANCE TO HOSPITAL: A SEQUEL TO THE VICTORIA ACCIDENT, IN WHICH SOME FORTY TO FIFTY PEOPLE WERE HURT—ONE SERIOUSLY.

stops, as well as a certain amount of damage to the train, mainly broken glass and wrenched doors. The train consisted of twelve coaches, and most of the injured were travelling in the rear coach." The passenger seriously injured was Mr. Frank Hornsby, of Brighton, whose body was pierced by the metal edge of a table in a Pullman car. Several others were rather badly hurt. An emergency squad of doctors and students from St. George's Hospital was rushed to the station.



## SOUTH AFRICA IN THE STONE AGE.

BY C. van RIET LOWE, MEMBER OF COUNCIL, INTERNATIONAL CONGRESS OF PREHISTORIC AND PROTOHISTORIC SCIENCES.

(See Colour Illustrations on later pages.)

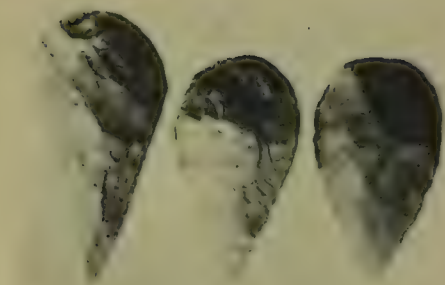


FIG. 1. SOUTH AFRICAN STONE AGE IMPLEMENTS: HAND-AXES TYPICAL OF THE FAURE-SMITH CULTURE, PARALLELED IN EUROPE BY LA MICOQUE AND COMBE CAPELLE TYPES.

*Illustrated London News* an account of Stone Age man in South Africa, and I feel I cannot do better than describe a 1200-mile archaeological expedition undertaken to demonstrate to certain distinguished European prehistorians the great wealth of Stone Age remains to be found throughout the length and breadth of this sub-continent. The story of Stone Age man in Africa is probably the longest of all human documents, and cannot be satisfactorily condensed into such a contribution. We must therefore be content with a glimpse behind the scenes of the great drama enacted by our prehistoric forerunners.

The expedition followed immediately after the Cape Town and Johannesburg meetings of the British Association, and among those who accompanied me were l'Abbé H. Breuil, Professor at the Collège de France and most distinguished prehistorian of the day; Mr. H. J. Braunholtz, of the British Museum; Mr. and Mrs. Harper Kelley, of Cincinnati, U.S.A.; Mrs. R. F. A. Hoernlé, of the University of the Witwatersrand; and Dr. Petronella van Heerden, who recently accompanied Miss Dorothy Garrod on another expedition to Palestine. As the results of the work undertaken have been published in scientific form, it is intended here merely to give some idea of the country traversed and its amazing archaeological richness.

South Africa's claims to international recognition in the field of prehistoric archaeology are now well established, but no one can appreciate its vast and vastly interesting fields without actually seeing them. Where in Europe I have seen archaeologists collect, after a great deal of time and labour, a few stone implements that had been discarded in the tracks of primitive man, we in South Africa, with the same expenditure of time and labour, can literally collect them by the hundred—and, excluding the latest phases of the Stone Age as known in Europe, there is no known material culture of the Old Stone Age that is not richly represented here. From the beginning to the end of this Age—that is, over perhaps a quarter of a million years—the tools and weapons man left in his tracks in Europe can be matched, piece by piece, with those he left in South Africa. Many millennia and cultures are represented, and it is an amazing fact that the remains found in South Africa should be so remarkably similar to those found over 6000 miles away, whether in Europe or in remote Asia.

Implements recovered from the oldest and most classic terraces of the Somme and the Thames are indistinguishable in contour and shape from those from the Vaal and Caledon Valleys in the Orange Free State or from the Bushman's and Eerste Rivers in the Cape. Our conviction that the cultures represented in the Old Stone Age of Europe and South Africa, and, for that matter, of the western half of the Old World generally, are most

absence of data affecting Pleistocene climates, we cannot establish the relative time-horizons of the great sequence of cultures represented in these different continents. Much work has been done on past climates in Europe and East Africa, but so little, as yet, further south that prehistorians working here grope about rather hopelessly in the dark. The succession of Stone Age cultures both in Europe and South Africa is understood—a succession that is the same in both continents—but that is as much as we have discovered. Where Europe was racked by the great climatic fluctuations of the Glacial Epoch during the Old Stone Age, South Africa passed through alternating wet and dry periods, and it is for meteorologists and geologists to procure such data as will enable us first to correlate the climatic extremes, and then to dovetail in the corresponding Stone Age cultures. Until this is done, we cannot say which area was occupied first, and, if it is not always useless to guess, it certainly is not scientific. Guess-work may be the nerve-system of an inductive science, but field-work is its very backbone—such field-work as is being undertaken by the East African

and pleasant climatic conditions have prevailed, supporting an ever-plentiful supply of food and water. Our prehistoric forerunners moved, as it were, in great waves, remained in occupation for enormous periods, and left traces of their handiwork in every corner of the sub-continent—so much so that I defy anyone to make a sufficient search near any water-course or spring without finding at least indications of artificially shaped stones; though, more often than not, orthodox implements are to be found. Even the most unlikely-looking areas often yield rich results. I am reminded here of that barren strip of land that caps the small walled-in promontory forming the *cul-de-sac* that is the Cape of Good Hope—a strip less than half the size of Kensington Gardens—where we have one of the most interesting and most dramatic "God's acres." Here, in a small and confined area at the extreme end of a vast continent, lie buried remains of successive waves of men whose material cultures tell a story that takes us through the whole of the Old Stone Age.

The little expedition I am about to describe will give some idea of the time that has elapsed since Early Man first appeared on the scene, and of the remarkable continuity of his and his numerous successors' occupation of the basin of the Vaal and Orange Rivers. When we were not actually in the Orange Free State we were just across its borders, so that, geographically, the following remarks refer only to the great upland steppes of the Orange Free State. Setting out from Johannesburg on a crisp winter's morning, we motored across some 200 miles of steppe country drained by the Vaal River before we reached Bloemhof—our first objective. Next morning, after a brief inspection of the local diamond "diggings," we set out for and reached Sheppard Island (on-the-Vaal) soon after breakfast. Here we inspected our first site—so rich in prehistoric remains as to be positively embarrassing. Excavations have revealed the stratified remains of four great and distinct Stone Age cultures—unfolding many millennia of man's past. Let us examine a typical excavation: at the base we have a heavy compact water-borne gravel containing rolled remains of the oldest Palaeolithic culture, Chellean in type, and unrolled remains of the next oldest culture, Acheul in type—known locally as the "Stellenbosch Culture." Associated with typical hand-axes and cleavers are the completely mineralised remains of two extinct mammoth: *Archidiskodon Sheppardi* and *A. Transvaalensis*. Over this we have lighter gravels that contain later Palaeolithic



FIG. 2. THE OLDEST SPECIMENS OF SOUTH AFRICAN STONE AGE IMPLEMENTS: HAND-AXES OF CHELLES TYPE (LOWER STELLENBOSCH CULTURE)—THE LARGER ONE ROLLED.

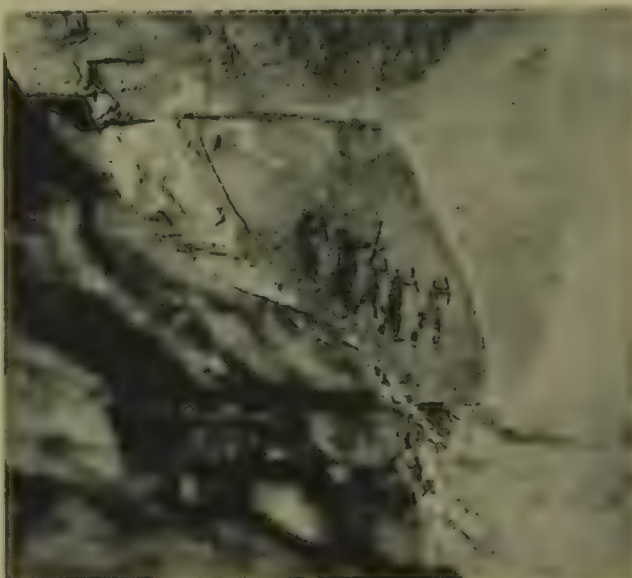


FIG. 3. A SMALL MONOCHROME ROCK-PAINTING IN SITU IN THE CHRISTOL CAVE (REPRODUCED IN COLOUR IN FIG. C ON PAGE 1 IN THIS NUMBER).

Archaeological Expedition, under the brilliant leadership of Mr. L. S. B. Leakey.

The present indications suggest the possibility of Africa having been the ancestral home of men of the Old Stone Age, and of its having been occupied—culture for culture—before palæarctic regions. By numberless migrations, early man appears to have radiated from Africa and to have left his tracks in the form of imperishable stone implements in all parts of the Old World. The early Palaeolithic hand-axes from India and England, for example, are identical with those from the Cape, and an entire assemblage of artifacts of the Old Stone Age



FIG. 4. THE MAIN ENTRANCE TO THE SCHAAPPLAATS CAVE, ORANGE FREE STATE, SHOWING MR. HARPER KELLEY (LEFT) AND MR. C. VAN RIET LOWE, AUTHOR OF THIS ARTICLE (IN THE CENTRE).



FIG. 5. "ONCE THE HOME OF THE FINEST ARTISTS OF THE LATER STONE AGE" IN SOUTH AFRICA: THE ENTRANCE TO THE SCHAAPPLAATS CAVE—ANOTHER VIEW, FROM ABOVE.

closely inter-related, grows steadily. We believe that from some common centre or centres, most probably in Africa, prehistoric folk carried their cultures to practically all corners of the Old World, and that the problems of prehistorians, in Western Europe and Southern Africa particularly, form part of a closely interwoven complex whole.

Unfortunately, the greatest problems to be solved are not archaeological, but meteorological, for, in the

from Madras is literally indistinguishable from one from Stellenbosch. It is reasonable to believe in a common origin for the various material cultures represented. The evidence in favour of this hypothesis is now almost overwhelming.

The great wealth of human remains in Southern Africa is, I feel, primarily due to its attractive climate—in the past as in the present. Its position is perhaps unique, as, for untold centuries, comparatively equable

types (Faure-Smith Culture)—more finely made "axes" and points—associated with fossil remains of an extinct buffalo (*Bubalus Bainii*) and the extinct Cape Horse (*Equus Capensis*). Mixed with these, but obviously of later date, are the less-worn implements of men who practised a mid-Palaeolithic or Mousterian type culture, plus less mineralised remains of rhinoceros, hippopotamus, and a variety of antelope. Over all we have a 37-ft. deposit of sand and loam, containing neither human nor

(Continued on Page 628.)





Do not cut along this edge. It unfolds the Panorama overleaf.

**BOUND FOR THE SUMMIT OF EVEREST: THE WESTLAND-WALLACE MACHINE PHOTOGRAPHED FROM THE HOUSTON-WESTLAND—A VIEW SOUTH-WEST OVER MOUNTAINS OF NEPAL.**

Here and on the next seven pages, besides our front page, we reproduce photographs taken during the first flight over the summit of Everest, on April 3, by the two aeroplanes of the Houston expedition. Above is seen the second machine—the Westland-Wallace (piloted by Flight-Lieut. McIntyre, with Mr. Bonnett as observer)—photographed from the Houston-Westland, while on their way towards Everest. On April 19 a second, and unauthorised, flight above Everest was made by the same

pilots in the same two machines, with, it is stated, even fuller photographic results. These great flights were made possible by the patriotic munificence of Lady Houston, who (as noted under the portrait of her in our last issue) financed the expedition. In a message of thanks and congratulation to her, the Flight Committee said that she had "once again been responsible for putting Britain in the forefront of world aviation."

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."





MAKALU (NOT EVEREST)

"THE UTTERMOST PEAK IS NO LONGER INVIOLEATE": THE STUPENDOUS PRECIPICES ON EVEREST'S NORTH-WEST SIDE, PHOTOGRAPHED FROM AN AEROPLANE FLYING ABOVE THE SUMMIT LEVEL.

This magnificent air photograph of Everest's majestic summit may be compared with the panorama of its north-east side on the succeeding double-page, showing the climber's route, the upper stages of which appear also on our front page. It was on the final ridge that Mallory and Irvine lost their lives during the last climbing expedition, in 1924. The air views of Everest and its surroundings reproduced in this number represent the most amazing feat of aerial photography that

had ever been accomplished, taken as they were at heights, unprecedented in such work, of 6½ miles and more. The above example is briefly described as showing "the north-west side of Everest from slightly above the level of the crest." To quote Colonel Blacker (who was the observer in the Houston-Westland machine): "Overriding the winds, man's art has torn the veil from another of Nature's secrets. The uttermost peak is no longer inviolate."

AIR PHOTOGRAPH BY THE HOUSTON--MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



**The Everest  
Climbing Route  
Photographed  
from the Air  
during the  
Historic Flight:  
The North-East  
Face, Showing  
the North Col  
and (Foreground)  
the Site of a  
Past Expedition's  
Base Camp.**

THIS wonderful air photograph, looking down on the north-east face of Everest, the only side accessible on foot, shows much of the track which Mr. Hugh Rutledge and his party arranged to follow, like previous climbing expeditions. Incidentally, it bears out the accuracy of the diagrammatic panorama of the Everest climbers' route published in our issue of February 25. Prints of several photographs taken by the Houston Everest Flight were sent by them to the climbers as likely to be helpful. In his dramatic story of the flight (published in "The Times"), Colonel Blaker points out that the chief object was the taking of photographs to show geographers the conformation of the titanic southern cliffs of the Everest massif, which are beyond the reach of any mountaineers. The photographs here reproduced, we may add, were taken with special aircraft cameras made by the Williamson Manufacturing Co., Ltd. "The photographic results," writes Colonel Blaker, "at least as regards the 'oblique,' have surpassed expectations. Partly due to the marvellous clearness of the air, only tempered by the passage of the aeroplane through the famous 'snow-plume,' but mainly because of the excellence of the Williamson camera, I was able to secure no less than thirty-five good glass negatives. Mention should be made here of the excellent manner in which Messrs. Siebe Gorman's oxygen gear and heated clothing behaved, because, without this, the great exertions called for from the operator at altitudes of about 33,000 ft. would not have been possible." Describing how he took his photographs, Colonel Blaker says later: "As the aeroplane swung round, now my eyes were filled with the Majesty of Everest, and now with the incredibly astonishing whiteness of Makalu. I could look straight down to the glacier by which the climbers of 1924 had made their high bivouac."

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



# South Africa's Prehistoric "Academy": Stone Age Art of the Rocks.

TRACINGS FROM THE ORIGINAL ROCK-PAINTINGS, MADE BY MR. C. VAN RIET LOWE, OF THE PUBLIC WORKS DEPARTMENT, PRETORIA. (SEE ILLUSTRATIONS ON DOUBLE-PAGE.)



B. "THE RUNNING ARCHERS": A VIGOROUS ROCK-PAINTING FOUND AT MODDERPOORT, IN THE ORANGE FREE STATE, SOUTH AFRICA. (HALF ACTUAL SIZE.)

THESE remarkable works of prehistoric art in South Africa, illustrated from tracings by Mr. C. van Riet Lowe, of the Public Works Department, Pretoria, are described by him in an account of an archæological tour in the Orange Free State and Basutoland. "Not only is the Riet River Valley," he writes, "rich in primitive stone implements, but also in its amazingly interesting prehistoric art galleries. Almost every boulder-strewn hill boasts its gallery of rock-engravings—the naturalistic artistry of a keenly observant hunting folk. Readers of 'The Illustrated London News' will recall the numerous examples contributed to earlier issues by Mr. Herbert Lang, of the Transvaal Museum. We crossed the Free State Plains and, *via* Bloemfontein, made for the Caledon River Valley. Our first objective was a rock-shelter on the farm Ventershoek, near Wepener. This shelter was

[Continued above in centre.]

A. "A STUDY IN BICHROME—SIGNIFICANT IN ITS SUGGESTION OF CEREMONIAL": ROCK-PAINTINGS ON SCHAAPPLAATS FARM, ORANGE FREE STATE. (ABOUT ONE-THIRD ACTUAL SIZE.)

merely a 'curtain-raiser' before the great play to be unfolded beyond. Nevertheless, it is rich both in implements and rock-painting. The small panel (C) is reproduced because it has not hitherto appeared in print, but the paintings are mainly of animals and hunting scenes, and the shelter is famous for 'The Raid,' a classic polychrome reproduced in all creditable references to so-called 'Bushman Paintings,' figured by Christol, Sollas, and others. Thence through Basutoland, over steep mountain roads, we made for our first real caves at Ladybrand (D), Modderpoort (B), and Schaapplaats. A book might easily be written about each, but I shall refer only lightly to one—Schaapplaats. Here we saw

[Continued below.]



C. A WORK NEVER PREVIOUSLY REPRODUCED: A ROCK-PAINTING IN THE CHRISTOL CAVE, VENTERSHOEK, WEPENER DISTRICT, ORANGE FREE STATE. (HALF ACTUAL SIZE.)



D. PREHISTORIC ANIMAL-PAINTING IN SOUTH AFRICA: AN EXAMPLE FROM THE LADYBRAND TOWN COMMONAGE, ORANGE FREE STATE. (HALF ACTUAL SIZE.)

a truly magnificent cave, once the home of the finest artists of the Later Stone Age. Among the most interesting compositions is that reproduced above (A) from an actual tracing. It is a study in bichrome—significant in its suggestion of ceremonial. Polychromes predominate, and, generally speaking, we are in contact with that phase that represents the acme of artistic and ritualistic feeling—a phase that reveals most remarkable affinities with the famous prehistoric Eastern Spanish style. But where this latter is at, or near, the base of art's evolution in Europe, it is—despite its age—well up on the scale in South Africa. The associated cultures are also similar. Here it is the Upper Smithfield; in Spain it is the Caspian; but so similar are they that there is no escaping the conclusion that a strong relationship exists and that a common origin is indicated."



# Did the Ancient Egyptians Visit South Africa? A Newly-found Rock-Painting in Basutoland.

ILLUSTRATION (FIG. 1) AND DESCRIPTIVE ARTICLE BY MR. C. VAN RIET LOWE, PUBLIC WORKS DEPARTMENT, (TRANSVAAL) MEMBER OF COUNCIL, INTERNATIONAL CONGRESS OF PREHISTORIC AND PROTOHISTORIC SCIENCES.

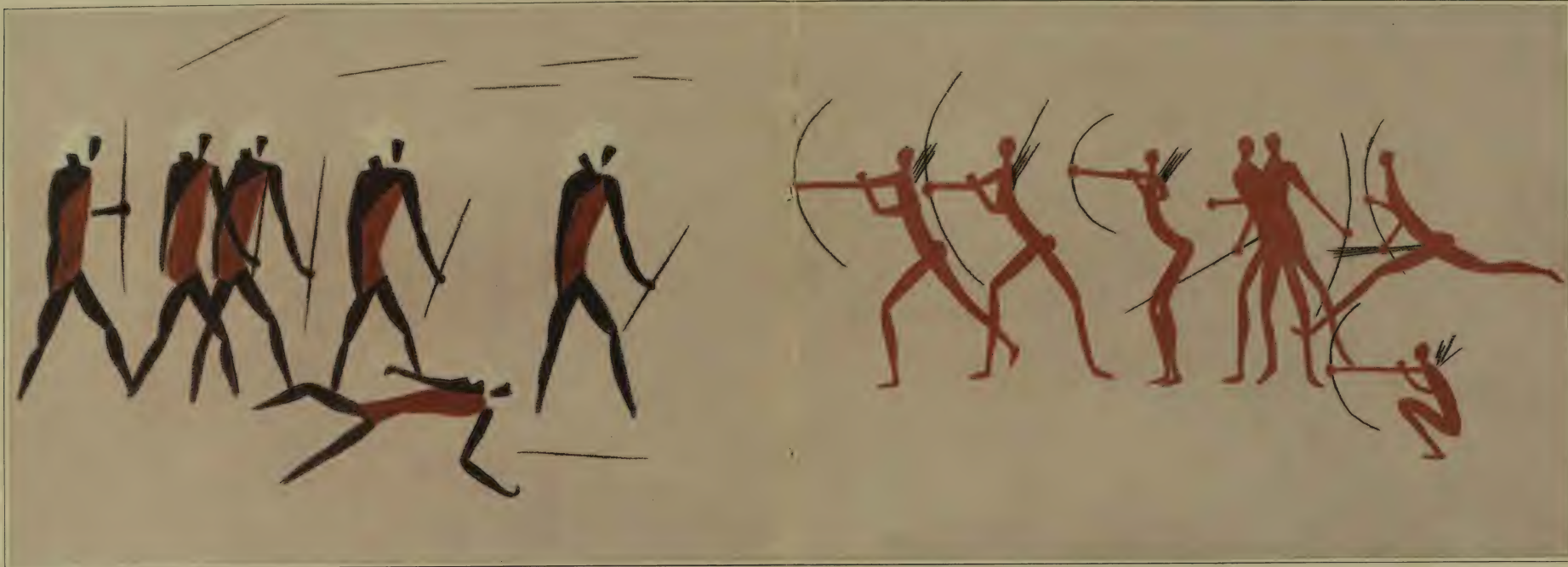


FIG. 1. "THE MOTIF IS AMAZINGLY EGYPTIAN": A ROCK-PAINTING RECENTLY DISCOVERED IN A CAVE IN THE CALEDON RIVER VALLEY, NEAR MASERU, CAPITAL OF BASUTOLAND—PROBABLY A RECORD OF AN INCURSION FROM THE NORTH DEPICTED BY A LOCAL ARTIST WHO HAD SEEN THE INVADING SPEARMEN (ON THE LEFT) ATTACKED BY SOUTHERN TRIBESMEN (ON THE RIGHT) WITH BOW AND ARROW.

MR. C. VAN RIET LOWE writes, with reference to the battle-scene shown above in colour: "In 'The Illustrated London News' of December 10, 1927, there appeared an interesting article by Miss Margaret Taylor, in which she questioned whether certain prehistoric rock-drawings discovered at Rumwanda, in Rhodesia, were done by primitive Rhodesians who had visited Egypt, or by early Egyptians who had visited Rhodesia. She stated that the drawings almost certainly represent Egyptian types (*c.f.* Fig. 2)—depicting most probably a travelling Egyptian band. Be that as it may, the Rumwanda rock-drawings are the first pictures found in South Africa that possess a decidedly Egyptian flavour. It is a well-known fact that, among the so-called Bushman paintings that cover South Africa from the Zambesi to the Cape, there appear pictures that include both Phrygian-type caps (Fig. 3b) and Babylonian forms of head-dress (Fig. 3a), especially in the Kei River Valley in the Cape and the Caledon River Valley separating the Orange Free State from Basutoland; but whether these pictures reveal Phrygian and Babylonian contacts or not it is, of course, impossible to say with certainty. The inter-relationship and marked affinities between certain phases of prehistoric art in South Africa and the earliest-known artistic expressions (*art mobiles*) from North Africa and Eastern Spain are very well known. The material cultures with which it is possible to associate certain phases of primitive art of these Continental extremes also show such remarkable affinities that it would be almost imbecile to deny a diffusion of culture from some common centre, or to refuse to admit great human migrations over Africa during prehistoric times. Unfortunately, however, our investigations have not yet progressed sufficiently far to enable us to make any definite statements. The

question bristles with difficulties, and, involved as it is with such Continental considerations, any fresh evidence is always most welcome. It is therefore interesting to observe that another rock-painting with an even stronger Egyptian flavour than that found at Rumwanda has recently been brought to light. This is shown in the accompanying illustration (Fig. 1), copied from a painting in a cave in the Caledon River Valley, near Maseru, the capital of Basutoland. Here we see a band of men armed with bows and arrows resisting the advance of another band armed only with spears. The stature of the archers and the size of their bows and arrows are such that we cannot regard them as 'Bushmen,' though presumably they are indigenous. The dress of the spearmen—the headgear particularly—suggests a band of invaders from the north. The motif is amazingly Egyptian, though the technique and composition are typical of South African prehistoric rock-painting at its best polychrome phase—revealing a fine sense of composition, a keen appreciation of movement, photographic verisimilitude, and deft naturalistic style and technique. The colours are—(1) for left group; white head-dress, red-brown (with a tinge of orange) jackets (or breastplates), bodies, staves, and spears in black; (2) for the group on the right; dark-red figures armed with black bows and arrows. When the Abbé Breuil visited the Caledon River Valley three years ago, he was able to distinguish two periods of prehistoric rock-painting, each period sub-divided into several phases. His analysis showed a development that started with single animal and human figures in monochrome: white, yellow, red, and black in fine naturalistic style. Toward the end of the earlier period bichromes appear, and at the end beautiful polychromes and composition. This Basutoland drawing is typical of the end of the earlier period, and strongly recalls

the Eastern Spanish style at its best. The painters of this period are known to have been such extraordinarily keen observers (a natural pre-requisite in a purely hunting folk), and such accurate artists, that there can be no doubt that in this case the artist had actually seen what he depicted. I do not for a moment believe that it is a question of whether this picture was painted by a primitive Basutoland hunter who had visited Egypt, or by an early Egyptian who had visited Basutoland. With all the evidence we have in South Africa of invasions at different phases of Stone Age man's occupation of this sub-continent, one cannot help feeling that this is yet another record of visitors from the North depicted by a local artist who saw the invaders in conflict with certain indigenous. In Rhodesia, in the Orange Free State, and in the Cape, we have rock-paintings that reveal Babylonian and Phrygian affinities or influences, while from Pondoland we have three coins of the Ptolemaic period, 304-204 B.C., and, as these were picked up in native territory over fifty years ago, it is not unreasonable, in conjunction with all the other evidence, to assume contacts between Northern and Southern Africa a few thousand years ago. The anxiety of certain great Pharaohs in times of prosperity and peace to equip expeditions to the South—to the land of Punt—is well known. We have records of such expeditions during the XIIth Dynasty (*circa* 2500 B.C.) and the XVIIIth (*circa* 1500 B.C.). During the XVIIIth Dynasty, particularly, Egypt enjoyed great power and splendour, and again I feel it is not unreasonable to assume that these mighty Pharaohs would consider expeditions that often required three years of preparation, to lands not much beyond the Red Sea, of sufficient moment to merit permanent record. In any event, the story of Herodotus becomes more credible when we see such pictures as

these from Rhodesia and Basutoland, and know that the aboriginal Bush folk have left us other vivid pictures of invaders at different periods. Indeed, to me it is even probable that the exploits of the Phoenician sailors of Pharaoh Necho (*circa* 600 B.C.) were not without precedent. Queen Hatshepsut's record of an expedition (*circa* 1500 B.C.) to the land of Punt includes, among other things, a steatopgous Queen of Punt and her steatopgous daughter, and although this elusive land is often assumed to have been in Southern Arabia or somewhere near Somaliland, the increasing evidence of Egyptian contacts with South Africa certainly indicates that it may have been, or at least may have extended, further south. In 'Das Unbekannte Afrika,' Frobenius has shown that pile-dwellings as found by the voyagers to Punt occur in Africa only on big rivers south of Somaliland. Also, the people and products of this land—animals, gold, and so on—were the same as those that existed at some remote period in lands south of the Zambesi. It would therefore appear that the time has now arrived for us to be prepared to admit the probability of Egyptian visitors to Southern Africa at least 2000 and probably even 5000 years ago. After all, these early Egyptians came originally from Southern Africa, and when they organised their expeditions to the south— even after the 'Middle Empire'—they were merely revisiting the land of their ancestors. And so we see on the canvas that is Africa yet further indications of great human activity and movements that persisted uninterruptedly—south to north and north to south—not only during pre- and proto-historic times, but also during the historic—scenes that have continued without a break over very many millennia of man's cultural evolution." Further South African rock-paintings appear in colour on the preceding page.



FIG. 2. A DECIDEDLY EGYPTIAN TYPE IN A PREHISTORIC ROCK-DRAWING DISCOVERED AT RUMWANDA, IN RHODESIA: THE LEADER OF THE SUPPOSED BAND OF EGYPTIANS THEREIN REPRESENTED. (ILLUSTRATED IN OUR ISSUE OF DECEMBER 10, 1927)



FIG. 3. (A) A FIGURE FROM A KEI RIVER CAVE, CAPE PROVINCE, WITH "BABYLONIAN" CAP; (B) A FIGURE FROM A RHODESIAN CAVE, WITH "PHRYGIAN" CAP; (C) A MYSTERY FIGURE FROM MARANDALLAS, SOUTHERN RHODESIA.





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H.R.H. the Prince of Wales.



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foot down and the needle glides up and up . . . these are things to be felt, not just talked about . . . Have a word to-day with your local Morris dealer about trying the Morris '25' . . . without obligation, of course.

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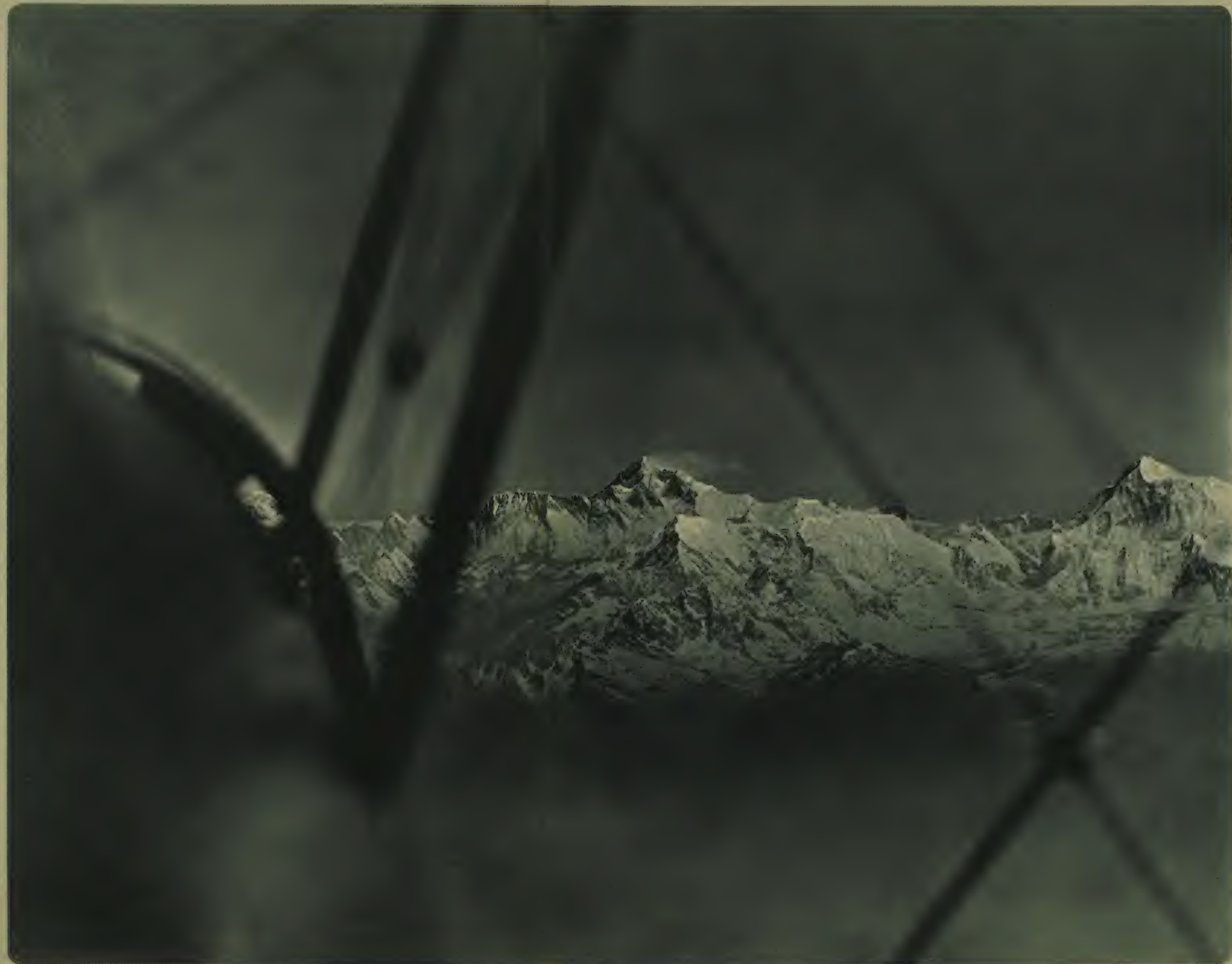
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**The Monarch  
of Mountains  
Crested with a  
Snowy Plume:  
The Great Peak  
of Everest  
(in the Centre),  
with Makalu, of  
"Armchair" Shape  
(on the Right)—  
A South View  
of the Massif  
Photographed from  
an Approaching  
Acroplane.**

IN this magnificent air panorama of the Everest range, taken from one of the Houston Flight machines that flew over the summit, we see the tremendous bastions, inaccessible to climbers, that guard the southern approaches to the mighty massif whereon the king of mountains is enthroned. His crest rises to a height of over 29,000 ft. (more than five miles above sea-level). On the right is his imposing neighbour, Makalu (27,790 ft.), whose form has been likened to an armchair, and nearer the foreground are the huge ridges of Chamlang (24,012 ft.) and Lhotse. In Colonel Blacker's first account of the flight (in "The Times"), describing the outward journey, when the aeroplane had attained about 19,000 ft. after clearing the dust-haze, we read: "I soon opened the cockpit roof, put my head out into the slip-stream, and there, over the pulsating rocker arm of the Pegasus (engine), showing level with us was the naked majesty of Everest. I was not able to remain long watching the wonderful sights, as the machine roaring upwards unfolded countless peaks to right and left and in front, all in their amazing white mantles, scored and seared with black precipices. Somewhat to my dismay Everest bore that immense snow-plume which means a mighty wind tearing across the summit, lifting clouds of powdered snow and driving it with blizzard force eastward." A little later, as he records in his second account (also in the "Times"), Col. Blacker opened the floor hatch again and looked down sheer many thousands of feet straight on to a great snow peak which must have been Chamlang. "To my left," he writes, "showed vast and curving glaciers, grimed with ancient deposits and seamed with moraines. All was now bare: the last trees were far below and far behind."



THE PHOTOGRAPH BY THE HOUSTON—MR. EVEREST'S FLIGHT. WORLD COPYRIGHT BY "THE TIMES."





"NATURE'S LAST TERRESTRIAL SECRET" REVEALED: THE SUMMIT OF EVEREST (CENTRE BACKGROUND) WITH THE HUGE SOUTHERN CLIFFS OF LHOTSE (FOREGROUND) AND DISTANT RANGES OF TIBET.

This photograph of the top of Everest from the south was taken, forward, through the aeroplane's bracing wires. Lhotse is in the foreground, and Everest, with its plume, just beyond. Near this point a critical moment occurred. "Almost before I was aware of it," writes Colonel Blacker, "the altimeter needle slanted down from 33,000 to 31,000 ft. We were losing height. I feared we might not clear the immense crest towering stark and white before us. Then I realised that this must

be the great down-current off the Lhotse peak. Then up crept the needle again. . . . A great crest of rock and snow rushed up towards my downward spellbound gaze. A sudden flash of thought—would we strike it? This was the very crest, nature's last terrestrial secret, Mount Everest itself. . . . Away to the northwards loomed Tibet, mantled over by a thin purpled haze, topped in turn by the white summits of some immensely distant snowy peaks."

AIR PHOTOGRAPH BY THE HOUSTON-MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."



Do not cut along this edge, but unfold the Panorama overleaf.



**THE PEAK OF EVEREST AND THE RAZOR-EDGE RIDGE (RIGHT) CONNECTING IT WITH MAKALU:  
A PHOTOGRAPH (FROM THE MAKALU SIDE) TAKEN AMID EVEREST'S DRIVING SNOW-PLUME.**

Here is pictured a great moment in the historic pioneer flight over the peak of Everest. Describing it, in "The Times," Colonel Blacker says: "It seemed then that we could make no headway against that huge flow of the upper winds, a very maelstrom of the ethers. Ice rattled into the cockpit out of the great frozen plume of the mountain into whose heart we had ventured. Slowly, very slowly, our magnificent machine made headway against the great wind from the west, now

allied with the immense overfall of the air coming down over the crest. . . . For some instants during our flight over it, the plume appeared to die away almost to nothing. Perhaps Mount Everest had struck its ensign." The snow-plume is visible also in the photograph given on our front page, and a beautiful distant view of it, showing how it blows eastward from the crest of Everest towards Makalu, appears in the panorama on pages 611 and 612.

AIR PHOTOGRAPH BY THE HOUSTON—MT. EVEREST FLIGHT. WORLD COPYRIGHT BY "THE TIMES."





# THE WORLD OF SCIENCE.



## THE HUCHEN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

RECENTLY, Lord Desborough—as we noted on a page of illustrations in our issue of last week—surprised most of us, even anglers, probably, when, in a speech at a meeting of the Thames Conservancy, he spoke of the possible survival of the

are the "vomerine" and the "pharyngeal" teeth. The vomer is a single, rod-like bone, forming part of the roof of the mouth, and commonly bears teeth. In the salmon and trout, this bone is roughly arrow-shaped, and having the shaft of the arrow very broad. Across the base of the arrow is set a row of teeth, and down the centre of the shaft runs another row, at any rate in young fish. But in the char and the huchen this bone has the head of a blunt spear shape, with teeth across its base, while the shaft of the spear, very short and broad, is deeply gouged out.

In general appearance, the huchen is decidedly salmon-like, while in the matter of size it may surpass that of the salmon, which it resembles in coloration, being silvery and black-spotted. In its habits it differs much from the salmon. This, indeed, goes without saying; for the salmon is really a sea-fish which ascends the rivers to spawn, and spends the whole of its sojourn in fresh water fasting. This fact has always puzzled salmon-fishers, and with good reason, since it is caught with a "fly." The victim certainly does not know it is an artificial fly, nor is it deterred by the fact that no living fly bears even a remote resemblance to the lure which is presented to it, and commonly with fatal results. Why, since it does not seek food when left to itself, does it so readily and voraciously seize this gaudy travesty of a fly which is dangled before it?

the roof of the mouth is armed with three broad bands of teeth; and there is another narrow band borne on the tongue-bones, while the jaws are more much heavily armed than in any of the salmon tribe. The teeth of the huchen, within the mouth, are limited to the transverse band, already referred to, on the vomer, and a row of teeth along the palatine bone.

But, as a matter of fact, does any fish seized by a pike ever live to tell the tale? For these teeth are hinged so that the victim can easily pass down the throat uninjured; but escape is rendered well-nigh impossible, because any solid body tending to pass outwards from the mouth would be caught on the points of these backwardly-projecting spines. The palate teeth of the huchen, however, are not movable, and any victim which succeeded in regaining its freedom would bear only the marks made by this relatively feeble armature. No one, however, seems ever to have preserved fish captured with such evidence of having undergone this unpleasant experience. Any which may be caught in future bearing marks suggesting this brand of the huchen should be carefully preserved for expert examination.

Though the huchen rivals the salmon in point of size, it is not, as I have already said, a true salmon, but more nearly related to the char, though it cannot be included in the genus *Salvelinus*, but must be isolated in a genus by itself. Of the char, little can be said now. But it is to be noted that they are all

small species, and restricted to fresh water. They are, moreover, an extremely interesting group, since they show, in no uncertain way, the importance of isolation as an agency in the formation of species. For we have no fewer than fifteen species of British char, all of which are lake-dwellers. This fact throws a most interesting light on their evolution. For all authorities agree that these fish are descendants of a few migratory species, descending, like the salmon, to feed, returning to the rivers to spawn. How, then, did they come to be land-locked, as we find them to-day, in lochs and tarns as much as 1000 ft. above sea-level? The answer to this lies in geological changes in levels dating back to more than 100,000 years ago, when the streams now draining into lakes ran down into the sea.



FIG. 1. THE TEETH ON THE ROOF OF THE MOUTH OF THE PIKE, FORMING THREE BROAD BANDS, ONE DOWN THE CENTRE BORNE ON THE VOMER AND ONE ON EACH SIDE BORNE ON THE PALATINES.

The pike's teeth, shown here, are hinged so that fish being swallowed can pass easily backwards but cannot return. In the huchen the palatine teeth are limited to a single row and the vomerine teeth are not movable; so that it should be possible to deduce whether a Thames fish, scored by teeth marks, had escaped from a huchen or a pike.

huchen in the Thames! I venture to believe that the majority of those who heard him, and of those who later read his speech, immediately asked themselves: What sort of a fish is the huchen? Those who know at least something of it are apparently of opinion that it is some sort of a salmon. But this is, really, only approximately true, since it is actually a species of char, which, though one of the salmon tribe, is less than cousin to that lordly fish.

It is not, as a matter of fact, a native of our waters, but was introduced into the Thames some eight-and-twenty years ago, when Mr. Gilbey, of the Denham Fisheries, turned out a batch of young fish from the Danube, apparently in the hope of giving anglers some compensation for their lost salmon-fishing. But the experiment evidently failed, since specimens have been but rarely seen, and it is a matter for speculation as to whether any now remain. This result may be deplored by the fisherman; but those of us who are interested in the preservation of our native fauna and flora look with no kindly eye on these "acclimatisation" experiments. They are always dangerous, and sometimes bring disaster in their train.

Experiments which have been made from time to time in transplanting our native species into new areas have shown that harm not only may, but has followed. Thus the introduction of trout into Lough Gortyglass materially reduced the numbers of char in the lake, and there is reason to believe that the trout introduced into Hellegal Lake, in the Orkneys, were responsible for the extinction of the char which formerly abounded there. And now as touching the huchen. Its Latin name (*Hucho hucho*) suffices to show at once that it is generically distinct from the salmon, which is of the genus *Salmo* on the one hand, and from the char on the other, which belongs to the genus *Salvelinus*. But anatomically it can be shown to be more nearly related to the char than to the salmon; and this test is the surest we have in searching for evidence of blood-relationship.

In the classification of fishes, certain bones of the skull and throat play an important part. These



FIG. 2. THE SKULL OF THE PIKE: A PHOTOGRAPH THAT SHOULD BE COMPARED WITH FIG. 3, WHICH SHOWS THE RELATIVELY FEEBLE ARMATURE OF THE HUCHEN.

It will be seen that the teeth on the pike's palatine bone are much more numerous than on that of the huchen, and form a broad band instead of a single row. The vomer has teeth throughout its length.

But to return to the huchen. This is not a migratory fish. In its native haunts it does not seek the sea to feed, and recuperate after spawning, returning to the river next year to spawn again. It passes its whole life in the river, and, we may presume, preys on other fish, including the young of its own species, as trout will do, as well as frogs and other aquatic animals. Fish are said to have been taken from the Thames with their bodies scored by wounds, such as could not have been made by pike. This may well be; for wounds made by pike would certainly differ materially from those made by this alien from the Danube. And this because the teeth of the pike are of a far more formidable character. In the first place,



FIG. 3. THE JAWS OF THE HUCHEN; SHOWING THAT THE TEETH ARE MUCH SMALLER THAN THOSE OF THE PIKE.

Here the palatine teeth (centre, between upper and lower jaws) form but a single row, and in front are continuous with a transverse row of teeth on the vomer, which has no other teeth. From these conspicuous differences it is clear that wounds made by the huchen on victims which escape their jaws will be very different from those made by a pike.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**THE U.S.A.'S FIRST WOMAN AMBASSADOR:**  
**MRS. OWEN TAKING THE OATH AT WASHINGTON.**  
President Roosevelt, having already appointed the first woman to hold Cabinet rank in the U.S.A., subsequently selected Dr. Ruth Bryan Owen as Ambassador to Denmark. She is the daughter of the late William Jennings Bryan, who was three times a candidate for the Presidency. Mrs. Owen, who was born in 1885, is the widow of Major Reginald Owen, of the Royal Engineers, who died as a result of war wounds.



**PROFESSOR E. W. HOBSON.**  
Emeritus Professor (formerly Sadleirian Professor) of Pure Mathematics at Cambridge. Died April 18; aged seventy-six. Senior Wrangler, 1878. Author of "Theory of Functions of a Real Variable." Gifford Lecturer (Aberdeen) 1921-22.

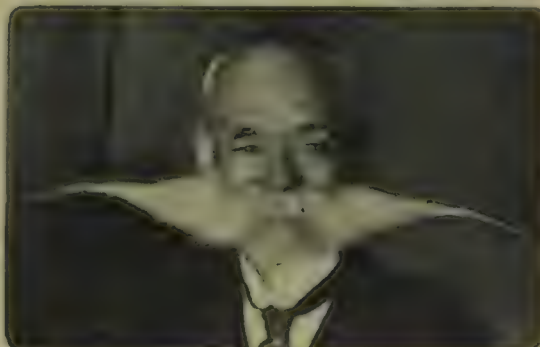


**SIR HENRY ROYCE.**  
The great motor and aeroplane engineer. Died April 22; aged seventy. Designed engines which gained for Britain the world speed record on land, sea, and air; including that which enabled Flight-Lieut. Stainforth to make his air speed record of 407 m.p.h.



**MR. R. G. EVES, A.R.A.**

The well-known portrait-painter who was elected A.R.A. on April 21. He was a protégé of Sargent's, and his portraits are remarkable for the expression they give of character. He studied at the Slade under Professor Legros. His portrait of Thomas Hardy is regarded by the artist himself as his principal work.



**LIEUT.-GENERAL NAGAOKA, A PIONEER  
OF JAPANESE AVIATION.**

The death occurred at Tokyo recently of Lieut.-General Gaishi Nagaoka, a pioneer of aviation in Japan, and often called "The Father of Japanese Aviation," at the age of seventy-five. He claimed to have the longest moustachios in the world. These, it is said, measured some twenty inches from tip to tip.



**MR. A. J. DAVIS, A.R.A.**

The well-known architect. Elected A.R.A. on April 21. Designer, in whole or part, of the Ritz Hotel, the Royal Automobile Club, the Armenian Church, Kensington, and of the Westminster Bank, Threadneedle Street.



**SIR WEBB GILLMAN.**

General Officer C-in-C. Eastern Command. Died April 20; aged sixty-two. Entered the Royal Artillery, 1889. Served, South African War with R.H.A.; was in retreat from Mons; at Gallipoli; in Salonika; and in Mesopotamia.



**THE POLITICAL COALITION IN SOUTH AFRICA: THE GOVERNMENT FORMED BY THE JUNCTION OF THE PARTIES LED BY GENERAL HERTZOG AND GENERAL SMUTS, PHOTOGRAPHED BEFORE THE GENERAL ELECTION.**

The names of the persons in our photograph are: (left to right, sitting)—Mr. P. G. W. Grobler (Minister of Native Affairs), Mr. Patrick Duncan (Minister of Mines), General Hertzog (Prime Minister), the Governor-General, the Earl of Clarendon, General Smuts (Minister of Justice), Mr. N. C. Havenga (Minister of Finance), Mr. O. Pirow (Minister of Railways and Defence); and standing (left to right)—Lieut. St. J. R. J. Tyrwhitt, R.N. (aide-de-camp), Mr. W. J. H. Farrell (Clerk to the Executive Council), Senator C. F. Clarkson (Minister of Posts and Telegraphs), Mr. R. Stuttaford (Minister without Portfolio), Colonel Denys Reitz (Minister of Lands), Colonel J. C. G. Kemp (Minister of Agriculture), Mr. A. F. J. Fourie (Minister of Labour), Mr. J. H. Hofmeyr (Minister of the Interior), Captain H. B. Birch-Reynardson, the Governor-General's secretary.



**THE KING AT ALDERSHOT: H.M. SHAKING HANDS WITH  
ARMY FOOTBALLERS.**

His Majesty spent some time with his troops at Aldershot on April 19. The King and Queen went to the Army Football Cup replay final between the Cameron Highlanders and the Rifle Brigade. The King shook hands with the members of each team, and, with the Queen, stayed to watch the beginning of the match.



**CAPTAIN ROBIANO, THE ITALIAN BELIEVED TO HAVE BEEN  
KILLED ON HIS ATTEMPTED ENGLAND-AUSTRALIA FLIGHT.**  
Captain Robiano, the Italian aviator, left Lympne on April 8 in an attempt to break the record for a solo flight to Australia. He arrived at Calcutta on April 14, having been held up for some time in Persia, owing to "language difficulties" and engine trouble. Later it was reported that wreckage of an aeroplane, believed to be his, had been found about 200 miles east of Calcutta.



**THE GERMAN CROWN PRINCE'S SON BETROTHED TO A  
COMMONER: PRINCE WILLIAM AND FRAULEIN SALVIATI.**

The official representatives in Germany of the House of Hohenzollern have stated that the betrothal of Prince William of Prussia, the eldest son of the former Crown Prince, and Fraulein Dorothea von Salvati was arranged without the knowledge of the head of the royal house or of his parents. Thus, it would seem, a popular candidate for a Monarchist restoration in Germany has ruled himself out of succession.



**CAPTAIN LANCASTER, THE AIRMAN BELIEVED TO HAVE BEEN  
KILLED ON HIS ATTEMPTED FLIGHT TO THE CAPE.**

Captain Lancaster, the well-known aviator, left Lympne early on the morning of April 11 on an attempt to beat Mrs. Mollison's record to the Cape. He was using the "Southern Cross Minor," Sir Kingsford Smith's old machine. After leaving Reggan, he was reported untraced in the Sahara. At the time of going to press, no more had been heard of him, and he is believed killed.



# A GERMAN CONDUCTOR BANNED BY NAZIS; ACCLAIMED IN LONDON.

PHOTOGRAPHS BY DR. ERICH SALOMON.



**BRUNO WALTER, WHO, AS A JEW, HAS BEEN FORBIDDEN TO GIVE CONCERTS IN HIS NATIVE GERMANY—AND HAS TRIUMPHED AT THE QUEEN'S HALL: THE FAMOUS CONDUCTOR AT WORK.**

Bruno Walter, who has been welcomed heartily in England as conductor at the last of this season's Courtald-Sargent Concerts, with the London Philharmonic Orchestra, at Queen's Hall, on Monday, April 24, and on the Tuesday and Thursday, was barred recently by the Nazi police from giving a concert in Leipzig—very evidently, because he is a Jew—and he was prevented from conducting in the State Opera House, Berlin. Since then he has conducted with triumphant success in Holland and in Austria. In Vienna there was a Nazi move to boycott him, but

the Viennese in general gave him a magnificent reception. Here, in London, at the Queen's Hall, he was greeted with acclamation as soon as he appeared on the Monday. As Mr. Richard Capell had it of the demonstration, when writing in the "Daily Telegraph": "Bruno Walter's art and his services to music in London in the last ten years deserved as much, no doubt, but the extraordinary ovation was, of course, meant in part as a sign of sympathy with him in the treatment he has lately received in his native country."



## A WINDOW ON THE WORLD: EVENTS AT HOME AND ABROAD.



CELEBRATING THE ANNIVERSARY OF THE ZEEBRUGGE RAID:  
THE DAGENHAM GIRL PIPERS AT ZEEBRUGGE.

The British naval raid of St. George's Day, 1918, was suitably celebrated on April 23, when a ceremony was held at the foot of the Anglo-Belgian Memorial by the Mole. Officers and men of H.M. destroyer "Scimitar" took part; the 800 British schoolchildren who were ending their tour of Belgium were present; and the Dagenham Girl Pipers played a lament. English and Belgian girls placed a wreath, with the inscription "Pax."



A LOCOMOTIVE IN A STAINED GLASS  
WINDOW: TREVITHICK'S CENTENARY.

On April 22 was celebrated the centenary of the death of the Cornishman Richard Trevithick (1771-1833), the pioneer of the high-pressure steam-engine and of road and railway locomotives. A chaplet was placed below the engineer's memorial window in the north aisle of Westminster Abbey.



THE SITE OF THE NEW GUILDFORD CATHEDRAL: THE BISHOP  
OF GUILDFORD UNVEILING THE CROSS.

As mentioned in our issue of April 8, a teak cross, 35 ft. high, made from timber of the old battle-ship "Ganges," was recently erected at Stag Hill, Guildford, to mark the site of the proposed new Guildford Cathedral. The cross was unveiled on April 19 by the Bishop of Guildford. The new cathedral, designed by Mr. Edward Maufe, will be built at a cost of about £250,000. The design includes a children's chapel.



THE DEATH OF A FAMOUS GOAT: TAFFY V., THE MASCOT  
OF THE 1ST WELCH.

In regimental orders issued at Cardiff by Colonel Linton on April 21 appeared the words: "The commanding officer of the 1st Welch regrets to announce that the regimental goat and mascot, Taffy the Fifth, presented by his Majesty the King in 1920, died on Thursday at Aldershot." Taffy came from the royal herd at Windsor Park, and had travelled everywhere with the regiment.



"GIRAFFE-NECKED" WOMEN OF BURMA  
VISITING NEW YORK.

Three Padang women, of the South Shan States, who practise the strangest of human vanities, are visiting New York, and are here seen on the deck of the "Bremen." From early childhood they wear high metal collars, the length being gradually increased as they grow older.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT  
MUSEUM: A CHINESE POTTERY VASE.

One of the most prolific of the early Chinese pottery kilns was located at the little town of Tz'u-chou, in Chihli. The name itself means "pottery town," and its wares have been widely popular in China from the Sung Dynasty (960-1279 A.D.), to which this vase for storing grain belongs, down to the present day. It is in compositions of this kind that the early Chinese potters excelled.



LONDON'S GREAT RUM FIRE: FIREMEN PLAYING ON THE SMOULDERING RUINS IN THE WEST INDIA DOCKS, POPLAR, WHERE ABOUT THREE MILLION GALLONS OF RUM WERE  
STORED—MUCH OF IT NOW DESTROYED.

The rum quay in the West India Docks caught fire at about 10 p.m. on April 21, and the fire, burning furiously during the night, lit up the whole of London with a glare which, in places, was visible twenty-five miles away. The rum was stored in barrels and underground vaults, mostly 20 ft. below water-level, where it was being kept in bond by the Customs authorities. Of more than three million gallons stored at the quay, about one million, it was believed, was

destroyed in the fire, representing a loss in potential duty to the Customs of about £3,750,000, which would have been gradually collected as the liquor was bought by dealers. The cause of the outbreak was unknown, but the police took steps to test a theory of incendiarism. Producers in the West Indies, it was stated, who have lately been slowing down production owing to the slump, will now run their plants overtime and employ hundreds more workers.



STAGES OF A "TWISTER": THE MOST VIOLENT OF ALL STORMS—IN INDIA.



THE PROGRESS OF A SEVERE TORNADO, OR "TWISTER," IN PESHAWAR, A DISTRICT WHERE FEW, IF ANY, HAVE BEEN RECORDED: PHOTOGRAPHS TAKEN AT APPROXIMATELY FIVE-MINUTE INTERVALS—TO BE "READ" IN SUCCESSION, FROM LEFT TO RIGHT, DOWNWARDS.

Tornadoes are commonest in the United States, particularly in the Mississippi basin, where they are annually responsible for much damage and loss of life; but they are experienced now and then, generally in less violent forms, in other parts of the world. We are not certain if a well-developed "twister" had ever been recorded in Peshawar, or, indeed, in India, before these photographs were taken a few weeks ago. This particular storm lasted a little over half an hour, and was about a hundred yards in

diameter. It passed, for the most part, over open country, and so did not cause very extensive damage. "The violent local whirl characterised as a tornado," to quote the "Encyclopædia Britannica," "is set up in the south-east quadrant of a slowly moving cyclone. The clouds and the earth, having opposite charges of electricity, are attracted. . . . The most violent tornadoes are always accompanied by a tornado-cloud, a funnel-shaped mass depending from the storm-cloud above."



# BOOKS OF THE DAY.

RECENT utterances of teachers in conference have indicated a connection between education and the spread of Russian Communism. One speaker, I notice, suggested that the reduction of teachers' salaries had sapped their faith in our present economic system, so that some are apt to instil revolutionary ideas into their pupils' minds. I have heard similar suggestions regarding institutions more exalted than elementary schools. Presumably, our authorities are alive to the danger, and will see to it that public money does not go towards disseminating sedition.

I did not realise how far-reaching were the tentacles of the Moscow octopus until I read certain passages in "EIGHT REPUBLICS IN SEARCH OF A FUTURE: Evolution and Revolution in South America." With Map, by Rosita Forbes. With a Preface by Viscount D'Abernon (Cassell; 8s. 6d.). Here the connection between revolution and higher education is made very clear. "The University," we read, "is the megaphone of the intellectuals. Throughout South America these centres of active intelligence are more or less autonomous. By a majority vote, students can dismiss their masters. Consequently, teachers and their pupils are united by mutual interest as well as ideals. The majority of professors, under-paid and over-ambitious, are Communists and capable of expressing their convictions in a manner which ensures converts. Most of them belong to a federation which provides revolutionary literature throughout the continent, and has its undoubtedly learned headquarters in Buenos Aires. . . . A large proportion of South American youth, emotional, romantic, loyal to the immensity and the wholeness of a dream which once moved Bolivar the Liberator, regard revolution as the tool by which the new America will be forged."

Here and there throughout the book there is much more to the same effect. One passage recalls to my mind a Russian exile whom I met some years ago, and who, I remember, spoke of having visited Montevideo. "South American revolutions of a Communist nature," writes Mrs. Forbes, "are generally planned in Uruguay. Ninety per cent. of the Soviet propaganda which is distributed all over the continent is printed in the free port of Montevideo, where, until recently, every immigrant was welcome, whatever his record, because his nationalisation meant another vote for the party in power. From this pleasant city, with its anxiously modern government and its advanced social laws, come the agitators who are undermining the existing political and social systems in half a dozen Republics. But if South American Communism originates in Uruguay, under the aegis of Russia, and is fostered by the Yuamtorg, a Bolshevik trading society expelled from Argentina, it spreads through the Universities of the capital cities, which interchange their students, and reaches concrete form in the A.P.R.A. (Alianza Popular Revolucionaria Americana), the second political party of Peru."

Mrs. Forbes has given us here a book of extraordinary interest, and the more so as it deals with a continent of which most English readers are profoundly ignorant. Her eight Republics are, in alphabetical order—Argentina, Bolivia, Brazil, Chile, Ecuador, Paraguay, Peru, Uruguay. The book is the result of a 23,000-mile journey which occupied a year, during which she studied the life and customs of the various countries, travelled in a variety of vehicles, met and talked with all sorts and conditions of men and women, and even found herself at times in the midst of revolutions and wars. The volume differs somewhat from others of hers that I have read, as being mainly an impersonal and objective record, with a large element of analysis and generalisation. The chapter on Argentina, where she draws acute comparisons between its society and our own, is particularly opportune since the President of the Board of Trade lately foreshadowed certain new commercial arrangements resulting from the recent visit of distinguished Argentines to this country. Lord D'Abernon, who, in his preface, remarks that "Rosita Forbes is one of the acutest observers that England possesses to-day," headed the British Economic Commission to Argentina, Brazil, and Uruguay in 1929.

Some phases of the South American scene are described with a lighter touch in "ARGENTINE TANGO." By Philip Guedalla (Hodder and Stoughton; 8s. 6d.). This comparatively short book, much more limited in scope than that of Mrs. Forbes, relies for its appeal—and not in vain—on the author's familiar ironic humour and the characteristic glitter of his style, as carefully polished as that of Stevenson, but with an indefinable difference. I find it refreshing in contrast to the general lack of the lapidary art in most of our modern prose. Mr. Guedalla is more concerned with social relations and

external impressions than with "high matters" of current politics and economics, but in the course of some keen observations on Anglo-Argentine friendship he nevertheless points out: "In a world of cut-throat competition there is no point discernible at which a British interest is adverse to an Argentine interest. Indeed, since Argentina contains more British capital than any British Dominion except India, it would not be easy to invent one. Besides, each country produces what the other needs; and all of us may pray with perfect patriotism for the prosperity of the other, since a more prosperous Britain will eat more beef, whilst a more prosperous Argentina will need more British manufactures."

South American Communism does not seem to have much impressed Mr. Guedalla. I find only a passing reference when, on landing at Buenos Aires, he was tackled by Argentine journalists who "desired to be informed as to our private estimate of Mr. Bernard Shaw, the Five-Year Plan, Protection, and other scourges of mankind." In his reply, we learn, he "gaily pronounced the doom of

translators express it, an eminent Parisian economist gives us "IMPRESSIONS OF SOUTH AMERICA." By André Siegfried. Translated by H. H. Hemming and Doris Hemming (Cape; 5s.). Professor Siegfried is the author of "England's Crisis" and "America Comes of Age." A chair of Economic Geography, we learn, is being founded for him at the Collège de France. This little volume under review, the result of a recent trip during which he visited Chile, Peru, Argentina, Uruguay, and Brazil, consists of "a series of diary letters," written during the journey and afterwards circulated among his friends in France. It was felt that the letters deserved a wider public.

Like Mrs. Forbes, the author lays considerable stress on the effect of Russian ideas in South America. Discussing various foreign influences there, from the French point of view, he writes: "To-day, Soviet Russia enjoys undeniable prestige in student circles, for whatever country is politically the most 'advanced' will doubtless be accorded the privilege of capturing the imagination of youth. . . . The spirit of France even to-day is aristocratic, and it is the aristocrats in other countries who live according to our customs, read our books, talk as we do. When democracy triumphs, it is then that the masses abandon the French inspiration. They turn to Russia if they wish to destroy."

Alongside Professor Siegfried's comments on the respective influence of France and Russia on other countries, may be placed a comparison between the French and Russian Revolutions, which occurs in "MODERN FRANCE." As Seen by an Englishwoman. By Cicely Hamilton. Illustrated (Dent; 7s. 6d.). Suggesting that the supreme French quality is the gift of being interesting, the author declares that the French upheaval was infinitely more dramatic, though less terrible. "The Communist faith, for all its inspiration, has produced no Danton to thunder magnificent defiance at the capitalist enemy. . . . Where the drama of the Russian Revolution is confusedly horrible, the drama of the French Revolution is lurid with flashes of magnificence, as well as of horror. In the one, it is brute forces that struggle, and the victims are cattle in a slaughterhouse; in the other, the victims are men." Miss Hamilton's book is a brilliant and well-balanced study of post-war French life, free alike from prejudice and sentimental gush. One noteworthy point in connection with education is her statement that, of all the Continental school-books she has seen, the French are the least militaristic.

This English appreciation of modern France finds its "opposite number" in a French view of our own country—"ENGLAND, THIS WAY!" Tu Viens en Angleterre. By Felix de Grand-combe. Translated by Beatrice de Holthoir. With Introduction by J. Lewis May (Ivor Nicholson and Watson; 7s. 6d.). Here we have a witty, amusing, and keenly penetrating description of English ways, by a Professor of French at an English University, whose real name is concealed by a pseudonym. He describes our "manners and customs," and social conventions, for the benefit of his compatriots visiting our island. Nowadays they come over in battalions, and I notice that he has contributed a preface to a Southern Railway booklet issued here for their benefit—"Outre-Manche et ses Places." His book enables us really to see ourselves as our French friends see us.

While the Professor shows his countrymen the way about England in matters of etiquette and behaviour, they will also need topographical guidance. For this purpose a handy little book, of pocket size, both for foreigners and the native-born, is "ENGLAND FOR EVERYMAN." By H. A. Piehler. With an Atlas of thirty-two Coloured Maps (Dent; 2s. 6d.). Mr. Piehler, who is the author of the current "Baedeker" on Great Britain, has arranged his information in twelve tours equally adapted to motoring, railway travel, cycling, or hiking, with an annotated list of seaside resorts. There is also a full index.

Finally, I may mention two attractive books of local interest. The application of Sherlock Holmes methods to topography has been extended by its originator, who has already dealt with Kent, Sussex, and Surrey on similar lines, to a fourth county, in "A DETECTIVE IN ESSEX." Landscape Clues to an Essex of the Past. Written and Illustrated by Donald Maxwell (Lane; 6s.). The author's deductions are intriguing, and his drawings, including a coloured frontispiece, as alluring as ever. Apart from a decorative end-paper map, there are no pictorial embellishments to "A SUSSEX PEEP-SHOW." By Walter Wilkinson (Bles; 7s. 6d.). Among many interesting things in this book is a talk with an old man who was Tennyson's gardener, and followed him from Farringford to Aldworth. He recalls the poet's love of a "careless-ordered" garden, and his sufferings from inquisitive sightseers.—C. E. B.



MR. H. JAMES GUNN'S CARTOON FOR HIS FAMOUS "CONVERSATION PIECE"; NOW IN THE TATE GALLERY: A STUDY OF G. K. CHESTERTON, MAURICE BARING, AND HILAIRE BELLOC—NOW TO BE SEEN, WITH OTHER WORK OF THE ARTIST, AT BARBIZON HOUSE.

The exhibition at Barbizon House by one of our foremost exponents of the art of portraiture should be of unusual interest. The picture for which the cartoon illustrated here was made was exhibited in last year's Royal Academy and illustrated by us at the time. Mr. Chesterton has, of course, been well known to readers of "The Illustrated London News" for a number of years. Mr. Belloc, in a note in the catalogue of Mr. Gunn's exhibition, writes: "... that rare quality . . . by which a painter can transfer not only what he outwardly saw of another human being, but what is inward of that human being, and can make the beholder conscious both of what is seen from without and what is felt from within. . . . Mr. Gunn certainly possesses it, and it increasingly inspires his work. There will be remembered an early example of this, the very remarkable portrait—almost a monochrome—of Charles Pond, which appeared in the Academy of 1929. There can be seen for a further test the now famous conversation piece . . . representing together Mr. G. K. Chesterton, Mr. Maurice Baring and myself. There can be seen in the present collection the studies for the portrait of Delius." This Delius portrait is among the Royal Academy pictures reproduced in this number.

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Russia's hopes." Along with this attitude to modern problems, however, Mr. Guedalla preserves all his zest for historical allusions, and the freshness of his subject has greatly attracted him. "There cannot be a more breath-taking experience for any reader," he says, "than to discover a whole continent whose history is new to him. We have all grown slightly jaded among the familiar landmarks of the European past. . . . We knew it all before; and, just as we feel that history has no surprises left for us, we stumble on the glorious discovery of South America."

With a somewhat more serious outlook, though in a vein not devoid of "spontaneity and sparkle," as his



MERCHANT TAYLORS' SCHOOL MOVES:  
FINE NEW BUILDINGS AT SANDY LODGE.



THE REMOVAL OF MERCHANT TAYLORS' SCHOOL FROM THE CITY TO SANDY LODGE, NEAR RICKMANSWORTH: THE BOARDING HOUSE, SITUATED NEAR THE PRIVATE ROAD WHICH RUNS THROUGH THE WHOLE ESTATE.



A VIEW ACROSS THE QUADRANGLE TAKEN FROM THE ARCH OF THE CLOCK-TOWER AND LOOKING TOWARDS THE ASSEMBLY HALL OF THE NEW SCHOOL AT SANDY LODGE; WITH THE HEADMASTER'S HOUSE ON THE RIGHT.



THE END OF MERCHANT TAYLORS' SCHOOL'S 372 YEARS IN THE CITY: A GENERAL VIEW OF THE NEW BUILDINGS AT SANDY LODGE; SHOWING THE MAIN BLOCK, WITH ITS LOW, SOMEWHAT DUTCH, CLOCK-TOWER; WITH PART OF THE EXTENSIVE PLAYING FIELDS IN THE FOREGROUND.

WITH the beginning of the new term in May, Merchant Taylors' School, after 372 years of virile educational life in the City of London, will have left its premises at Charterhouse Square, and will meet in its new buildings at Sandy Lodge, near Rickmansworth. Great architectural interest attaches to the new buildings, since nothing could be more successful than the design of the architects, Professor William G. Newton, F.R.I.B.A., and Partners, in harmonising modern ideas of school architecture with a scholarly dignity and with the surrounding Hertfordshire landscape. To quote the architects' description: "The form of the plan has been largely conditioned by a desire that all the classrooms and working portions of the school should have a southerly aspect. This has meant two long arms, each two storeys high, with through ventilation, and each looking the same way, that is, with their

[Continued below on right.]



A PARTICULARLY PLEASING FEATURE OF THE DESIGN: THE ARCADED CLOISTER OF THE ASSEMBLY HALL, HAVING, ON THE OUTSIDE, STONE PANELS ABOVE THE ARCHES, CARVED BY MR. ALAN DURST WITH EMBLEMS OF SPORT AND SCHOOL OCCUPATIONS.



THE ASSEMBLY HALL, LIT BY SEVEN TALL WINDOWS ON EITHER SIDE: A WELL-PROPORTIONED ROOM, FACED WITH INDIAN SILVER GREYWOOD; WITH A STAGE AT ONE END, A GALLERY AT THE OTHER, AND A CONCRETE CEILING TONING PERFECTLY WITH THE WOODWORK.

corridors on the northern side. These two arms turn towards each other at the west, and are linked together by three arches and a low clock-tower, beyond which are the playing fields, laid out on the building axis. The space enclosed by the arms, an area of some 300 ft. by 120 ft., will be turfed, except where a broad paved meeting-place connects together the library block and the museum block, more or less in the centre. Across the east end the arms are joined together by the Assembly Hall, which is on the first floor, with access and cloakrooms below. The dual traffic of the two arms is shepherded through a low, half-moon cloister to the great entrance gate with its porter's rooms, and beyond this, as the crown of the plan, will eventually be the Chapel, its east end falling to the River Colne."



# The World of the Theatre.

By J. T. GREIN.

## A CONSTANT NYMPH IN DISTRESS—MARION LORNE.

ONE of the most remarkable comédiennes of the day is Miss Marion Lorne, the gifted wife of Mr. Walter Hackett, who is her universal provider of plays. Miss Lorne hails from America, but in the course of time she has become so acclimatised that only the faintest undertone in some of her exclamations betrays her origin. And even these are rather attractive than disturbing; they are what chutney is to the curry, an *aigre-doux* condiment that accentuates the savour of the course. But her greatest quality, apart from an innate modesty which impels her never to force her personality, but to let it conquer by her charm, her winsomeness, and her indestructible air of human kindness, is her comic power of turning troubles and tribulations into a feast of humour. Mr. Hackett, who, of course, knows the artistic nature of his wife, turns this peculiar characteristic to perfect account. In his every play Miss Lorne is a damsel in distress, and one who has such airy conceptions of life that what to another would mean agony is to her a revelry and a joy for ever. She may be, as in "Road House," in acute peril of arrest and heaven knows what punishment, because she is seemingly implicated in a motor banditry, with the merest chance of a convincing alibi. Yet, smilingly, she submits to the searching cross-examination, with the mien of an innocent maiden who hears thunder in the air but has no ghost of a notion what it is all about. Anon, when the play works backwards and reveals her as the barmaid who became the owner of the inn because the Squire fell in love with her, we behold a complete transformation. Now she is the Hebe who, like the cabby who knew his fare, manages to handle every customer of her bar in her own way, manages to undo an unclean bargain (with infinite benefit, unbeknown, to herself), manages her get-up and her bottles with equal dexterity. In her auburn wig she is the ideal barmaid of the 'nineties, flamboyant, buxom, velvet-tongued, cajoling, and accustomed to be flattered, a mental acrobat who appears to fall for men and for whom men fall with fatal results; also a skilful conjurer who overtly accepts every drink offered to her and covertly pours it back into the bottle, because, never mind the intoxication of the customer, she must be as sober as a lord, lest the business and its reputation should suffer.

In all these functions, calculations, manipulations, Miss Lorne is not only perfect, but such an adept in aspect and in ways that she ceases to convey the make-believe of acting. When the barmaid, by the wand of the author, once more becomes the Australian heiress, still under suspicion, but now managing with grace and commanding her old "pub," rejuvenated into the pleasure of a by-pass cabaret and dancing establishment, she, in love with her persecuting Inspector, becomes the help-mate of the law. Still as guileless as a mere baby, still exhibiting fear, anguish, and distress, she does all she can to trap the bandits, and likewise the majestic police-officer, who, in his hoity-toity, non-surrender manner, gradually yields to her feline, feminine charms. Mr. Godfrey Tearle plays this part to perfection; no prouder officer ever stepped from the portals of the Yard; yet no more convincing proof that in the hands of a clever woman we of the stronger sex are as malleable as dough. It is in this policy of conquest that Miss Lorne shows her finest instincts as a comédienne. She never betokens that she is the mistress of the situation; she never drops the sweet, coaxing smile, the pussy-cat manner, the seemingly humble submission to the male, the forceful male, the

he-man, the ruler. It is a lovely cat-and-mouse game, and one so subtle that she ensnares us as much as she does her monumental "bobby." In former days, when the French plays flooded our stage, we spoke of *haute comédie*, the gentle art which was so spontaneous, so insinuating, that it had the artifice of technique. Miss Marion Lorne is a consummate adept of that art. She appeals to us because—seemingly—she does not act at all, but impersonates herself; because, from a full hand, she plays all her cards openly on the table. In her husband's plays, which are of a light texture, and written to amuse rather than to evoke intense meditation, she has not yet had a part which would elicit the word "great" concerning her performances. But we feel that under all her jovial banter

secured interest either in its subject or treatment, or both; it has stimulated curiosity in its development, and it has provided surprise and invention that have hit their mark. If to these qualities can be added the substance of a great motive; if these turns of the playwright's pen serve to declare a worthy theme, then that which was pleasurable becomes impressive. It was the failure of Mr. Sidney Buchanan's play, "This One Man," at the Embassy, that he could not wed his theme to his devices, and so, as we watched the story develop, we felt increasingly aware that the dramatist, while he had something to say, was unable to say it. There was an expectancy that the theme would manifest itself, and this was encouraged by the skilled interpretation of the players. But that expectancy disappointed; all we had left was the theatrical husk, the effect that has no vibrating reverberations.

Now, the revival of Mr. Frederick Lonsdale's "On Approval," at the Strand, is a demonstration that even the most intimate play, resting on subtleties of expression and refinements of artifice, can achieve this continuous expectancy on the part of the public even in a large theatre—and a theatre that has become associated with the bold laughter artillery of farce. Not a little of this credit is due to the admirable production of the author and Mr. Leslie Henson, who have seen to it that the necessary magnification has been done without loss of perspective, so almost preserving the illusion originally created successfully on a smaller stage and in a smaller theatre; and, above all, they have given the text its full value. This, of course, was the responsibility of the players, and Mr. Ronald Squire makes the translation with brilliant ease. He is as happy in his new surroundings as he was in the old, and is just as splendidly supported. And wherein does this continuous expectation get its stimulus? Not in the theme, for it makes no pretence at providing problems for intellectual discussion; but by a dialogue that is full of twists and sudden delights, by lines that gain in the speech, by repartee that has an edge and a point, and by portraits sharply drawn by victors and victims in a clash that resolves itself as we would desire it. It is pure artifice, but artifice that is perfect in its kind, for it dances lightly on the surface, and by its lightness of touch, and by the quick response to the value of words which the actors give, we get an entertainment that is a verbal joy for ever.

At the Playhouse, in "The Rats of Norway," Mr. Keith Winter moves in an entirely different atmosphere. Here are none of the formal decorations and the happy-go-lucky tilts of light, brittle comedy, but a plunge into the dark and fathomless depths of human nature. It holds, it baffles, it excites, and it is full of continuous expectation. When the curtain falls, we are left discussing it with violently opposed opinions. This is sufficient testimony to its unusual character and to its power. There are passages which possess vigour and perceptiveness, and passages of moving beauty in the love scenes that make me feel that Mr. Winter had substance behind his atmosphere. But there are portraits and episodes so rash and so unsatisfying that I am led to the conclusion that, whatever that original substance was, it is lost in the nightmare. That it is brilliantly acted by all



"THE BRONTËS"—THE CLEVER PLAY BY ALFRED SANGSTER, AT THE ROYALTY: CHARLOTTE BRONTË (LYDIA SHERWOOD), AFTER SHE HAS ACHIEVED FAME, WITH THE REV. ARTHUR BELL NICHOLLS (ALAN WEBB), WHOM SHE EVENTUALLY MARRIES.

and the assumed perturbations of her soul there lurks a great emotional power. There is a rare quiver even in

as we would desire it. It is pure artifice, but artifice that is perfect in its kind, for it dances lightly on the surface,



A SCENE IN THE GLOOMY PARSONAGE AT HAWORTH: THE REV. PATRICK BRONTË (ALFRED SANGSTER) MAKES OFF TO BED AFTER ONE OF HIS PERENNIAL LECTURES TO HIS THREE DAUGHTERS, CHARLOTTE, EMILY (DOROTHY BLACK), AND ANNE (HELENA PICKARD) (L. TO R.).

In "The Brontës," the author has gleaned from the biographies the essentials to make his play a realistic whole. In 1840, when Brantwell—dissolute, boastful, and incompetent—was causing his father and sisters the greatest distress, the two elder girls were helped financially by their aunt to study at the Brussels Pensionnat. Here Charlotte found herself attractive to and attracted by the Head, M. Heger, but the sisters' return home on the loss of their aunt ended the affair. Later, under the pseudonym of Bell, the family achieved fame. The deaths of Emily and Anne soon followed. Charlotte, successful, but lonely, at last found happiness through her marriage to the Rev. Bell Nicholls; this ending swiftly in her own passing.

these comic heart-beats, and one day they should have an opportunity to reveal themselves in their true nature.

## CONTINUOUS EXPECTATION: TWO TOPICAL PLAYS.

The play which succeeds in arousing a lively sense of continuous expectation has accomplished much. It has

the company, headed by Miss Gladys Cooper and Mr. Raymond Massey, tends to blind us to the play's defects. It has a passion which is simulated, but has no roots in the heart; an expectation of artifice, not built on credibility. But the play does fill an evening with excitement and engage a supper-table in animated discussion.



# BATHING TENTS AT A 14TH-CENTURY SPA: MINIATURES OF "CURES."

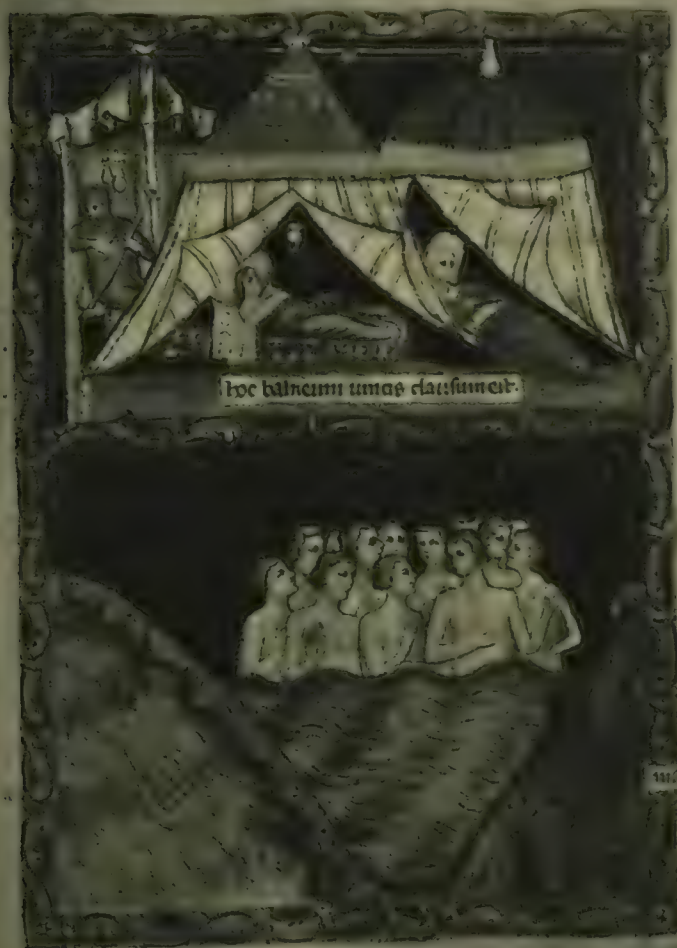
REPRODUCTIONS BY COURTESY OF MESSRS. SOTHEY AND CO., NEW BOND STREET, W.1.



A MEDIEVAL SPA AT WHICH "COSTUMES" WERE NOT *DE RIGUEUR*! AN ILLUSTRATION FROM A FOURTEENTH-CENTURY NEAPOLITAN MEDICAL MANUSCRIPT DESCRIBING "CURES" AT POZZUOLI AND BAIÆ; AND SHOWING SUFFERERS BEING TREATED FOR "RHEUM, DROPSY, AND GOUT."



A MEDIEVAL ILLUSTRATION OF CONTEMPORARY BATHS AT POZZUOLI AND BAIÆ—PART OF A MANUSCRIPT OF THE GREATEST INTEREST TO BE SOLD AT SOTHEY'S: LADIES UNDERGOING A CURE IN A DOMED BATH-HOUSE.



FOURTEENTH-CENTURY BATHING TENTS!—ANOTHER OF THE CURIOUSLY MODERN ILLUSTRATIONS FROM A MEDIEVAL NEAPOLITAN MEDICAL MANUSCRIPT; SHOWING MEN ENJOYING A DIP IN THE FOREGROUND—PART OF THE CURE FOR "CONSUMPTION AND DEBILITY."

We reproduce here certain miniatures of extraordinary interest from a fourteenth-century Neapolitan manuscript which Messrs. Sotheby and Co. have arranged to sell on May 9. The size of each sheet is 11½ in. by 8½ in., but the full margins are not shown in our illustrations. "The medicinal springs of Puteoli," runs the catalogue description, "the modern Pozzuoli, near Naples, were celebrated both in Roman times and in the Middle Ages; and a respectable literature in prose and verse grew up around them from an early date. . . . It need hardly be added that all medical manuscripts



A MINIATURE WITH A PICTURESQUE BACKGROUND—APPARENTLY A WOODMAN AND A FIREMAN WITH BELLOWES: LADIES ENJOYING THE SULPHUR BATH CURE FOR "STIFFNESS AND RASHES," WITH AN ATTENDANT (OR A PERSON WEARING A BATH-WRAP) ON THE LEFT.

with miniatures of so early a date are exceedingly rare. The extremely interesting series of thirty-five full-page miniatures represent the baths as either an open shed-like structure of domed masonry, or a cave on the seashore with the figures of naked men and women bathing. In several of the earlier miniatures, the bathers are shown in the upper section of the miniature resting in tents or sleeping after the bath. Several of the miniatures have rocky, mountainous backgrounds with trees and sometimes figures of travellers, and so forth."



## A PAGE FOR COLLECTORS.

## A TALK ABOUT FURNITURE.

By FRANK DAVIS.

with grandchildren—considerably more sophisticated than its respected ancestor, demanding more luxurious surroundings, and an altogether higher standard of living. The front, of course, drops forward like the flap of the bureau.

So much, then, for dignity: let us turn to another writing contraption which is rather less imposing. I think I have mentioned before on this page that a table made specially for writing purposes was a comparatively late-comer in the slow evolution of social history—anyway, as far as England was concerned. This is shown conclusively by the inventory of the furniture belonging to Charles I. made by order of the Commonwealth. In this inventory there is no mention of a writing-table. Certain rather clumsy little oak boxes with a slanting top were known previously to the Commonwealth, but one has to wait until after the Restoration before the writing-table proper makes its appearance. Fig. 3 is an excellent specimen of a small bureau of about 1700—in essence a slant-fronted box fitted with convenient compartments, set upon the turned legs of the period and strengthened by stretchers. A few years later these turned legs will be replaced by elegant cabriole legs—still, of course, in walnut—with the same type of top. Put drawers beneath and add a tall cupboard above, and you have the upright bureau of Fig. 1—or, if you prefer it, omit the lofty upper part, and you will produce something like a small bureau which I have in mind, of about the same year as Fig. 1, but made additionally interesting by simple geometrical inlay on each side—an unusual and, to my mind, very attractive detail. In this little bureau, further, variety is given to the small drawers of the desk proper by recessing these on the two sides, while leaving the three in the centre vertical—in essence a similar arrangement to that of the drawers and pigeon-holes of Fig. 3.

One could go on *ad libitum* drawing parallels between older and later pieces of furniture, and showing how the style of one century sometimes appears, quite suddenly and for no obvious reason, but with modifications, in something made a hundred or so years later, but these illustrations are sufficient to show how gradually taste alters, and on what conservative lines the cabinet-maker works

in his efforts to adapt existing traditions to new fashions. Will this remark annoy the modern craftsman, who, no less than Chippendale, is engaged to-day in making furniture history and evolving a style of the twentieth century (I speak of the serious artist and not of the manufacturer of shoddy pieces which warp in twelve months)? I think not, for however authentic his originality, he cannot very well depart from those basic principles of construction which have been the mark of the finest furniture since civilised man first began to demand comeliness as well as utility in the decoration of his home. Where he is fortunate is in this—and it is a point which a great many people forget when they indulge in indiscriminate praise of the past—that practically all the badly made, hurriedly put together furniture of a hundred and two hundred years ago—odds and ends of birch and unseasoned wood—has long since fallen to pieces. What is left is that which has withstood the hard usage of many years—and this, as is natural, is the work of the good, honest craftsmen. So, in 2033, all the rubbish of 1933 will have disappeared, and the furniture made in this generation be judged by its best specimens and by them only. This argument, pursued to its logical conclusion, leads one to what I always have maintained is the only attitude towards either pictures

A YORKSHIRE reader sends me these two photographs (Fig. 1, left and right) of what is clearly a good Queen Anne bureau of about 1710. I gather from his letter that he is by no means a collector of old furniture, but that, this piece having come down in his family, he has taken care to bring it back to its original condition. The lower drawers were fitted with wooden knobs—very common,



1. HOW A FINE QUEEN ANNE WALNUT BUREAU (C. 1710) THAT HAD BEEN DISFIGURED BY LATER ALTERATIONS WAS RESTORED TO ITS ORIGINAL CONDITION: (LEFT) THE BUREAU WITH UNSIGHTLY KNOBS AS HANDLES ON THE DRAWERS, AND WITH A PIECE OF WOOD INSTEAD OF THE ORIGINAL MIRROR ON THE DOOR; AND (RIGHT) THE SAME BUREAU CLEANED, THE KNOBS REPLACED BY HAND-MADE BRASS HANDLES, AND A BEVELLED MIRROR FITTED IN THE DOOR.

Photographs reproduced by Courtesy of Mr. W. Slott.

clumsy things (Fig. 1, left): when these were removed the marks of the original brass handles were revealed, and new brass handles (Fig. 1, right) were made by hand, for the piece was worth something better than cheap mass-production handles. Someone had taken out the old mirror and substituted wood; a bevelled mirror was fitted, and, after very careful cleaning, the bureau was exactly as it had left the workshop of its original maker. Quite a number of people must possess similar walnut bureaux which have suffered the same sort of vandalism, and may be glad to know what a simple matter it is to effect the necessary and correct restorations.

With this typical and severe early eighteenth-century type as a standard of comparison, let us next cross the Channel and then step forward about sixty years to Fig. 2. It so happens that last week I was writing about "seaweed" marquetry furniture of the reign of William III., and pointed out that after about 1705 marquetry fell out of favour, and was not introduced again until well in the second half of the century. Perhaps Fig. 2 is as good an example as any of the source of the new fad for a different sort of marquetry—a style that had more in common with the fairly simple floral designs of the Charles II. period than with the easy-flowing but very complicated inlay work which was the main subject of last week's article. This is a French piece of great technical accomplishment and considerable dignity, to be dated somewhere in the 1760's. English work more or less followed this fashion for several years—until some bright cabinet-maker discovered that the public was just as pleased with paint as with the far more difficult and expensive marquetry. This example, which, I suppose, one should call an upright secretaire, is obviously a descendant of the severe Queen Anne bureau, and—as is often the case



3. AN EARLY TYPE OF WRITING DESK—A SIMPLE "BOX WITH DRAWERS ON FOUR LEGS"—FROM WHICH LATER TYPES EVOLVED: A MAHOGANY PIECE DATING FROM ABOUT 1700, IN WALNUT WITH TURNED LEGS.



2. THE SECOND VOGUE FOR MARQUETRY IN THE EIGHTEENTH CENTURY, WHICH AROSE ABOUT 1760: A FRENCH LOUIS SEIZE SECRETAIRE ADORNED WITH CHARMING MARQUETRY SCENES IN HAREWOOD, SATINWOOD AND MAHOGANY; AND TYPICAL OF A STYLE WHICH SPREAD TO ENGLAND, BUT WAS RAPIDLY SUPERSEDED BY FURNITURE WITH DESIGNS SIMPLY PAINTED ON IT.

As noted in our previous article on this page, when we illustrated some remarkable examples of "seaweed" marquetry, the earlier vogue for marquetry ended about 1705. A second marquetry "phase" began in France about 1760, with a style of inlay which differed from the involute complexity of the earlier "seaweed" marquetry in the simplicity of its design, and rather resembled the even older, seventeenth-century style of marquetry, from which the "seaweed" style had originally evolved.

All Reproductions (except Fig. 1, left and right) by Courtesy of Messrs. M. Harris and Sons.

or furniture or anything else worth the consideration of an intelligent man—that there is but an unimportant time difference between works of art of different centuries, and that the distinction between old and modern is false: the only real criterion is whether a thing is good, or second-, or third-rate, irrespective of its age. I venture to suggest that if people would only exercise a reasonable discretion, with this golden rule always before them, we should be spared the fanaticism of those whose eyes and minds seem to atrophy often about the year 1800, and the equally odd and bleak enthusiasms which can see neither interest nor beauty in anything more than about ten years old.



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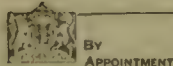
Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy and headachy.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot water and lemon doubly effective by adding a tablespoonful of

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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

**E**ASY-CHANGING gear-boxes are the popular feature of the present season's cars, whether they are fitted to touring, racing, or "sports" chassis. The motoring world has had this fact duly impressed upon it during the past few weeks in no uncertain

automobiles. Both he and I would have plumped for the safety items first, such as steel body, brakes, rigid frame, acceleration; then gear-box easy-change for being helpful in safer driving. But, no! Out of a possible 362,000 different combinations of these nine points, easy-change gear-box received the most votes and won hands down.

Then, in the 1000-miles' road race round Italy, in which the British M.G. supercharged "Magnette" cars competed and won that Class prize, they were fitted with pre-selector easy-changing gears. Both Mr. George Eyston and Lord Howe (the drivers) said that it was their ease in changing gears and using this pre-selector gear-box as a brake also which won for them the first and second prizes in that event for the 1100-c.c. Class. At any rate, it was a first-class performance by all the drivers, by the cars themselves, which stood up to such a severe "caning," and by the gear-box for proving its racing usefulness. This success also reminds motorists generally that they have a wide choice of cars now fitted with easy-changing gear-boxes. Whereas last year there were only two makes, Armstrong-Siddeley and Vauxhall, in English cars so equipped, to-day practically every make of car has some form of simplified gear manipulation. But all these new easy-change gear-boxes need greater attention in seeing that the right oil is used for lubrication. That is why the makers

of Armstrong-Siddeley and other cars using the Wilson gear-box recommend officially that "filtrate" S.C. gear oil should be used in this type of easy-change gear, just as filtrate oil was specified for the old epicyclic gear-box of the original Ford model "T."

But to return to the Chrysler competition: the results were most interesting in proving that both men and women drivers chose exactly the same order of the desirable features. At the Grosvenor House

Hotel, the winners of the men's and the women's prizes—Mr. Arthur S. Viney, a surveyor to the Newport C.C.; and Miss Mary Berry, of Grange-over-Sands—were each presented with a "Kew" Six saloon car, amid the cheers of the assembled company, by Mr. Lomax, on behalf of Chrysler Motors, Ltd. Mr. Viney, in his speech of thanks, said that he, as an ordinary member of the motoring public, wanted comfort first, and that the comfort of easy-changing added pleasure to motoring, together with the other safety attributes of the car. Miss Berry, by the way, was the only competitor out of some thousands in both competitions who put all the virtues in the exact order of merit of the plebiscite. Mr. Viney placed the first seven correctly, but transposed Nos. 8 and 9—viz. "silent gears" and "one-piece steel body."

**Traffic Lights :** As our British highways are being  
**Amber Warning.** guarded more and more by automatic signals with coloured lights, it becomes more necessary for all users of the roads to know the official meaning of the different signals.

[Continued overleaf.]



AN ATCO MOTOR-MOWER WITH A BARONIAL SETTING: COMPTON WYNYATES, IN WARWICKSHIRE, THE FAMOUS TUDOR MANSION OF THE MARQUESS OF NORTHAMPTON.

Atco motor lawn-mowers have already satisfied thousands of owners; while intending purchasers will be glad to know that the 21-guinea model has been reduced to 18 guineas. The mowers can be bought, too, on the instalment system for as little as £5 down.

manner. In the first place, the result of the Chrysler "Kew" Six motoring competition, in which competitors had to place the nine features of that car in their order of merit, showed that the thousands taking part placed "easy-change gear-box" first, "automatic clutch" second, "acceleration" third, and "brakes" fourth; "floating power" was fifth, and "free-wheeling" sixth, "silent gears" seventh, "one-piece steel body" eighth, and the "rigid frame" ninth and last. Mr. C. Morton Lomax, the managing director of Chrysler Motors, Ltd., was as astonished as the writer by the public choice of desirable features of



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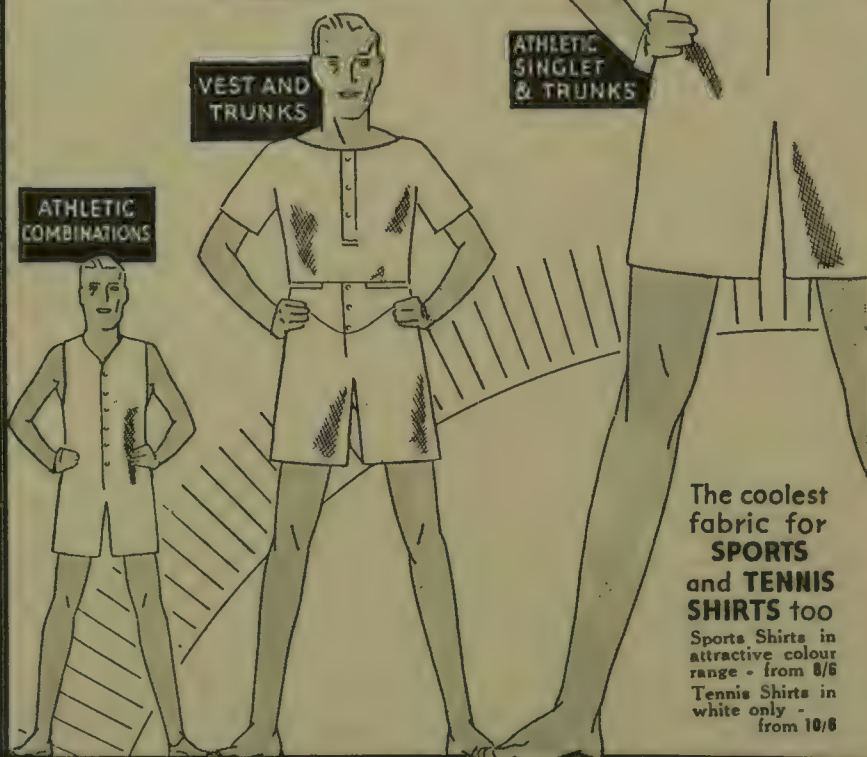
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(Continued.)

Thus, while most folk realise that red signifies "Halt—danger!" and green means "Go; proceed onwards," few seem to understand that the amber or yellow light signal means "Clear the crossing of all traffic." Actually, the idea of the yellow signal is to allow traffic which has passed the green signal light to get clear before the red appears, and to warn drivers and foot passengers that the signal showing red or green is about to be changed. The police are rather anxious to persuade the Minister of Transport to issue an amending regulation to the Road Traffic Act making passing the line when a yellow light is displayed an offence against the present Act, which only makes it an offence when not stopping against the red light. Writing on behalf of a large body of experienced drivers, I do hope motorists will so conform to the common-sense use of the yellow "clearing traffic" signal, and not start over the controlled area when that signal appears, as none of us want any more alterations or added offences placed on the Statute Book. Another unpleasant business is that an effort is being made to place speed limits, which were abolished under the Act, on certain portions of the public thoroughfares. Although the official statistics have proved that there have been less accidents caused by private motor-cars, which are permitted to travel at any speed since the abolition of the speed limit, yet certain districts are asking for the imposition of this old restriction, such as five and ten miles' speed limits. Every sensible user of the roads knows there is no possibility of saying any speed is a safe speed, whether it be a mile an hour or a mile a minute. Such depends entirely on the circumstances, and one can get run over or knocked down by a slow car which is moving when it should be halted, and be perfectly safe in driving at sixty miles an hour on a road that is clear from traffic and turnings.

### SOUTH AFRICA IN THE STONE AGE.

(Continued from Page 606.)

animal remains, on the top of which are abundant remains of Neanthropic man and his late Palaeolithic type culture—the Smithfield—paralleled in Europe by Capsio-Aurignacian industries.

Our distinguished visitors were most impressed, and took the fullest advantage of the privilege given them to collect for their respective museums. The end of the day found the British Museum and l'Institut de Paléontologie

Humaine richer by many hundreds of specimens—mainly stone implements that, if found in Europe, would be classified (from the bottom upwards) as Chellean, Acheulean, Levalloisian, Micoquian, Mousterian, and Capsio-Aurignacian.

By easy stages we continued down the Vaal Valley—examining site after site and collecting *en route*—until we reached Barkly West. Here we visited the sixty-foot terrace, and it was to Canteen Kopje that we devoted most of our time. The kopje contains a prehistoric "mine" where Old Stone Age men actually collected material and sat and manufactured stone implements—at a time when the river-bed was some 60 ft. higher than it is to-day. Much time is required for a river to lower its bed 60 ft.—certainly tens of thousands of years—and yet, near by, are still older remains in a terrace nearly 200 ft. above present river-level!

Several hundredweights of implements were collected—all selected old Palaeolithic type hand-axes or *coups de poing* and cleavers or *hachereaux*. The day was so full of incident and excitement that when we drew into Kimberley (well after dark) we utterly ignored its world-famous diamond-mine—an excavation second in size only to that of the Premier Mine near Pretoria. We had now travelled down the Valley of the Vaal for over 300 miles. We had collected a few tons of specimens that cover the story of man's ascent from the Early to the Later Stone Age. We had seen the remains of successive cultures in actual stratification, and could appreciate and verify a great culture-sequence and the vast length of time required for such huge accumulations and alterations to have taken place.

So far we had been travelling in a south-westerly direction. Now we were to turn south-east—to get into and travel up the even richer Riet River Valley. Leaving Kimberley in cold but champagne-like air, we covered mile after mile of parched and tawny veld. Then, far ahead, we saw the serrated horizon where kopje after kopje outposts the Riet River Valley. Through these sturdy doleritic hills the river winds its way, and along its banks prehistoric folk lived—millennium after millennium. Many changes have taken place here—climatic and topographical—and, although the human remains are principally of the Later Stone Age (Capsio-Aurignacian in type), Old Stone Age remains are also abundant.

The first site we visited was on the farm De Kiel Oost—a farm rich in prehistoric home and factory sites. On one of the latter I once collected over 1500 selected specimens in a single afternoon. Some years ago I showed the place to Mr. Miles C. Burkitt, of Cambridge, and author of "South Africa. Past in Stone and Paint"; a year later to Mr. Neville Jones, author of "Stone Age Rhodesia," and yet during this recent visit we were all fully occupied collecting thousands of specimens. The

remark was made to me that "It is so rich as to be absurd. Had I not seen it myself, I simply could not have believed it." And such sites exist by the score. Not only is the Riet River Valley rich in prehistoric remains, chiefly stone implements, but also in its amazingly interesting prehistoric art galleries. (See note on page 1.)

Obliged ultimately—and most reluctantly—to turn our faces east, we crossed the Free State plains and, *via* Bloemfontein, made for the Caledon River Valley—up which I had planned to take the expedition for some 200 miles. Our first objective was a rock-shelter on the farm Ventershoek, near Wepener. Here the great mountains of the Drakensberg begin. Mountain streams from the topmost volcanics bring down large supplies of flint-like material—chalcedony, chert, and so on, which primitive man found so invaluable for his smaller implements. (For the author's description of the Ventershoek and Schaapplaats rock-shelters, see page 1.)

Leaving Schaapplaats, we ran into foul weather, and one of our cars had to be towed through a spruit by four yoked oxen. Thence we returned to the plains below, and, speeding north through characteristic villages, re-crossed the Vaal at Vereeniging. And so finally back to Johannesburg, the great city of gold. In less than three weeks we had collected over 12,000 selected specimens (nearly sixty cases of implements in all) and many rolls of tracings and spools of photographs. In the tracks of prehistoric man we had visited factory and home sites that range in age from the beginning to the end of the Old Stone Age—divided here into the Earlier, Middle, and Later Stone Ages, each of which is subdivided into periods representing definite cultural successions.

The earliest traces we examined—by no means the earliest in the country—were left when the bed of the Vaal was 100 ft. higher than it is to-day and the main stream some miles away laterally. The finest specimens recovered belong to the Fauresmith Culture—a culture paralleled in Europe by Levallois and La Micoque types (Fig. 1). These occur *over* Upper Stellenbosch and *under* Middle Stone Age types; beautiful little hand-axes, facsimiles of which were supposedly manufactured in Europe some 50,000 years ago. And so on, until we had reconstructed a great story of human endeavour and development—not only along material, but also along spiritual lines, for was he whose bones we uncovered on the near bank of the Riet River not buried ceremoniously? Was he whose paintings we saw not ruled by a priestcraft?

In the final chapter of the Stone Age in South Africa we find the last remnants of Palaeolithic man—happy, care-free, artistic, and with quite a sense of humour—struggling—hopelessly—against an invasion of our forefathers! They have almost perished, these Stone Age men, but their spirits live in their works, and most of their work is imperishable.



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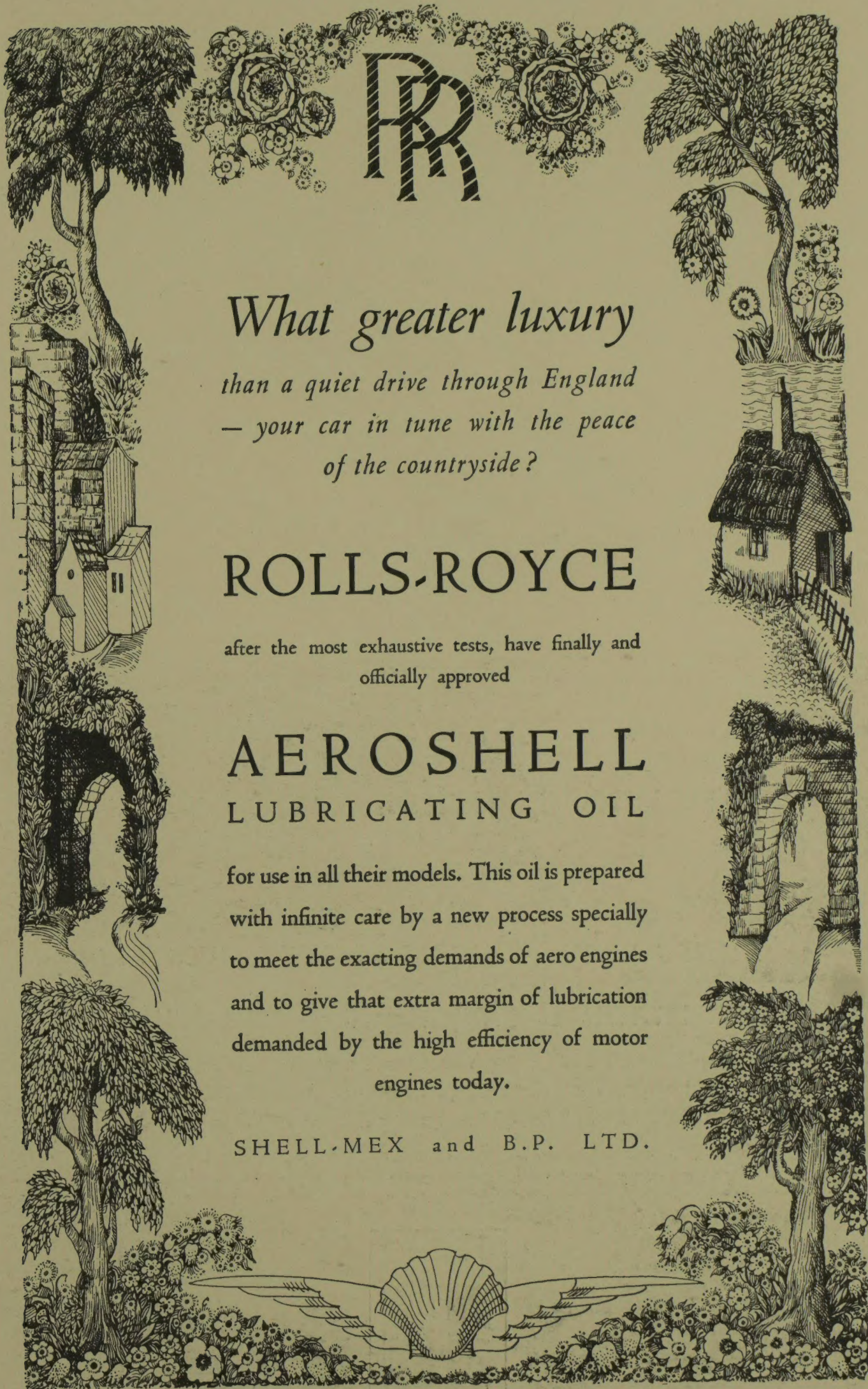
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